VOLUME XXXIII No. 19 13 MAY 1909 WHOLE NUMBER 857

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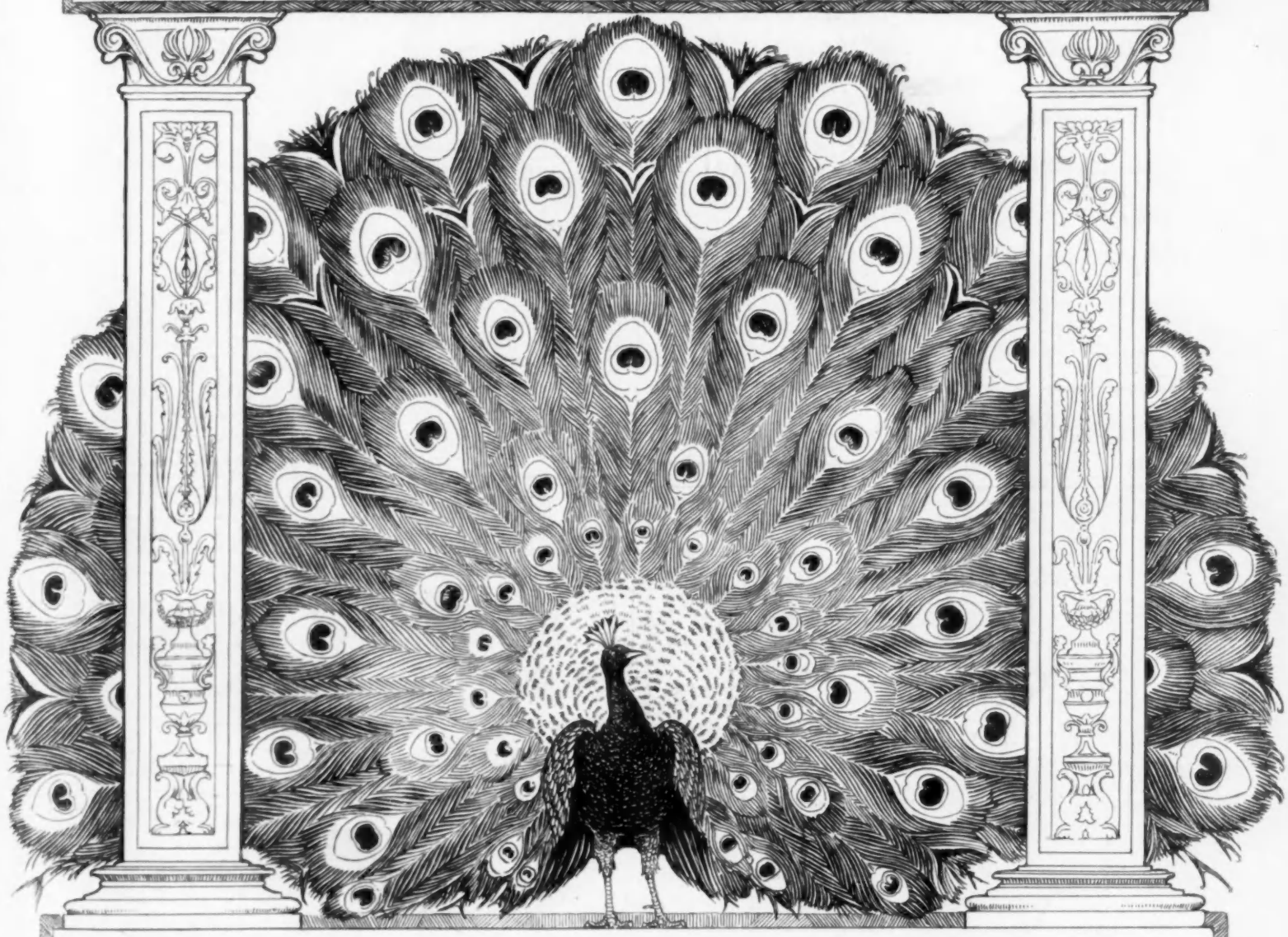

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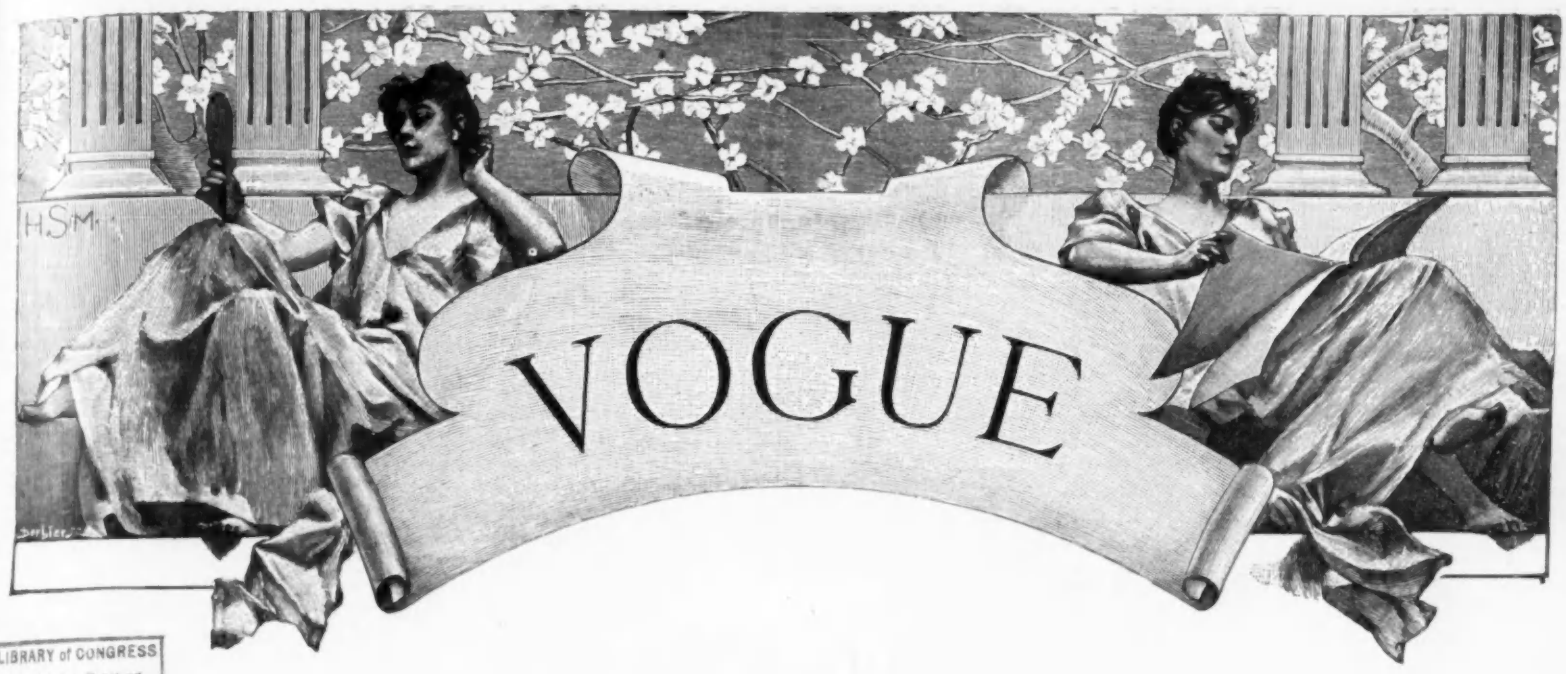

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The Annual Outing Number of Vogue which is to be published 20 May will be devoted to Special Outdoor and Summer Interests. There will be smart fashions for various sports and outdoor functions. The delights of House-boating and how to construct one will be told about by a practical Houseboater. Sun Dials and Water Gardens make another feature of interest. A page of Attractive Country Houses and one of pretty little Bungalows will be published. Gymkhana games as a summer entertainment at country estates and the possibilities of a Canoe Picnic will be helpful suggestions for the summer hostess. A clever short story and other special features besides the regular weekly departments will make this issue a large and unusually attractive number. Bound in a charming colored cover.

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Cable Address: "Vogue, New York."

Subscriptions for the United States and Mexico, four dollars a year in advance, postage free. For foreign countries in the postal union, five and one-half dollars a year, postage free. For Canadian delivery, postage must be added at the rate of $1.25 per year. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Regular numbers, ten cents per copy. Special numbers, twenty-five cents per copy.

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SOCIETY

DIED

Remsen.—On 2 May, 1909, Eveline Remsen, daughter of the late James and Mary E. Remsen.

ENGAGED

Adams-Wheeler.—Miss Mary B. Adams, daughter of Mr. Ivers W. Adams, of Dorchester, to Mr. Edward C. Wheeler, Jr., of Boston.

Bedford-Davie.—Miss Emily Bedford, daughter of Mr. E. T. Bedford, of Brooklyn, to Mr. Preston Davie, of Louisville.

Boulton-Herrick.—Miss Pauline E. Boulton, daughter of Mr. William B. Boulton, to Mr. Newbold Lawrence Herrick.

Brown-Dana.—Miss Florence Brown, daughter of Mrs. A. C. Floyd, of Washington, to Mr. Richard H. Dana, Jr., of Cambridge.

Buckler-Magoffin.—Miss Lily Buckler, daughter of the late Riggin Buckler, to Dr. R. Van D. Magoffin, both of Baltimore.

Chambers-Wilson.—Miss Marian Chambers, daughter of Mr. Alexander Chambers, to Mr. George C. Wilson, Jr.

Emmons-Simmons.—Miss Eleanor Bacon Emmons, daughter of Mr. Nathaniel Henry Emmons, to Dr. Channing C. Simmons.

D'Este-Penrose.—Miss Beatrice D'Este, daughter of Mr. Julian D'Este, to Mr. Charles Penrose, both of Philadelphia.

Dexter-Peirce.—Miss Gabrielle M. Dexter, daughter of Mr. Stanley W. Dexter, to Mr. Thomas W. Peirce, of Boston.

Ferguson-Pendleton.—Miss Martha R. Ferguson, daughter of Mrs. Edmund M. Ferguson, of Pittsburg, to Lieutenant Alexander G. Pendleton, U.S.A.

Hotchkiss-Force.—Miss Florence Hotchkiss, daughter of Mr. Henry D. Hotchkiss, to Mr. James A. Force, of Denver.

Howe-Steel.—Miss E. Amy Howe, daughter of Dr. Hubert M. Howe, to Mr. Alfred G. B. Steel, both of Philadelphia.

Locke-Gillett.—Miss Enid Locke, daughter of Mr. Charles E. Locke, of this city, to Mr. Norvy Gillett, of Evansville, Ind.

Roosevelt-Shelley. — Miss Christine Roosevelt, daughter of Mr. W. Emlen Roosevelt, to First Lieutenant James E. Shelley, U.S.A.

Schley-Shackford.—Miss Olive Schley, daughter of Mr. William T. Schley, to Mr. William Moore Shackford, of Coronado.

Valentine-Yates. — Miss Marguerite Storrs Valentine, daughter of Mrs. H. Edward Drier, to Mr. J. William Yates, both of Brooklyn.

WEDDINGS

Colloredo-Mansfield-Iselin.—10 May.—Count Ferdinand Colloredo-Mansfield and Miss Nora Iselin, daughter of Mr. C. Oliver Iselin, were married on Monday, 10 May, at the home of the bride's uncle.

Wilson-Johnson.—12 May.—Mr. Morgan Wilson and Miss Marguerite L. Johnson, daughter of Mrs. Sullivan Johnson, were married on Wednesday, 12 May, at Atlantic City, N. J.

Montesquiou-Fezensac-Fiske. — 11 May. —Count Lionel de Montesquiou-Fezensac and Mrs. Robert T. P. Fiske, daughter of Mrs. Henry W. Miller, were married on Tuesday, 11 May, at New Brighton, S. I.

Shattuck-Slade.—10 May.—Mr. Edwin Paul Shattuck and Miss Margaret Fulton Slade, daughter of Mrs. James F. Slade, were married on Monday, 10 May, in the Church of the Ascension, at four o'clock. Bridesmaids: Miss Eleanor Dana Brannan, Miss Caroline Lawrence Murray, Miss Gertrude Van Cortlandt Beekman, Miss Emily Coe, Miss Helen M. Peabody, and Miss Harriet Coleman Glover. Best man: Mr. John Godfrey Saxe. Ushers: Mr. Frederic Ashton de Peyster, Mr. Benjamin Swan Young, Mr. E. Lansing Satterlee, Mr. Julien T. Davies, Mr. Gerald Glenn, and Mr. Henry McComb Bangs.

Ware-Peterson.—11 May.—Mr. Arthur Ware and Miss Florence C. Peterson, daughter of Mrs. Wilson Peterson, were married on Tuesday, 11 May, in St. Thomas' Protestant Episcopal Church. Best man: Mr. Franklin B. Ware. Ushers: Mr. Foster Ware, Mr. Ernest C. Doughty, Mr. Howard C. Foster, Mr. Frederick V. Clowes and Mr. John Dalzell Boyd.

WEDDINGS TO COME

Barnes-Borie.—25 May.—Miss Sarah Palmer Barnes, daughter of Mr. Henry Burr Barnes, to Mr. Adolphe E. Borie; at the home of the bride.

Brinckerhoff-Thomas.—12 June.—Miss Heloise Graham Brinckerhoff, daughter of Mr. James Bailey Brinckerhoff, to Mr. Edward Stiles Thomas, in St. Luke's Church, Fishkill-on-the-Hudson, N. Y.

Brune-Wills.—18 May.—Miss Agnes R. Brune, daughter of Mrs. T. Barton Brune, to Mr. Albert Potter Wills; Baltimore.

Doremus-Benjamin. — 9 June. — Miss Katherine Ward Doremus, daughter of Dr. Charles Avery Doremus, to Mr. Park Benjamin, Jr.; at the home of the bride.

Fox-Trowbridge.—26 June—Miss Helen Fox, daughter of Dr. George Henry Fox, to Mr. Mason Trowbridge; at the home of the bride at Glen Cove, L. I.

Frothingham-Zimmerman. — 12 June. — Miss Isabelle M. Frothingham, daughter of Mr. C. Frederick Frothingham, to Mr. Robert W. Zimmerman; Babylon.

Hall-Birckhead.—9 June.—Miss Caroline Minturn Hall, daughter of Mrs. David Prescott Hall, to the Rev. Hugh Birckhead; St. George's Church; 4:30 o'clock.

Kent-King.—2 June.—Miss Georgiana Marie Kent, daughter of Mr. Thomas B. Kent, to Mr. Arthur Faris King; St. James Church; 4 o'clock.

Newlands-Dabney.—18 May.—Miss Ada Newlands, niece of Senator Francis G. Newlands, to Dr. Virginius Dabney; Chevy Chase Church, Washington.

Ogden-Davis.—17 May.—Miss Josephine Ogden, daughter of Mrs. John R. Ogden, to Mr. Pierpont Davis; Church of the Incarnation; 3:30 o'clock.

Sharwood-Kelsey.—2 June.—Miss Marian Sharwood, daughter of Mr. Edward R. Sharwood, to Mr. Cadwalader W. Kelsey; Church of the Redeemer, Bryn Mawr.

Shepard-Lincoln.—20 May.—Miss Esther Shepard, daughter of Justice Seth Shepard, to Mr. George Gould Lincoln; Washington.

Tifft-Le Boutillier.—19 May.—Miss Gertrude Havens Tifft, daughter of Mr. Henry N. Tifft, to Mr. Philip Le Boutillier; Madison Square Presbyterian Church; 4 o'clock.

Waln-Maule.—19 May.—Miss Katherine L. Waln, daughter of Mr. Jacob S. Waln, to Mr. Alfred Collins Maule; Church of the Redeemer, Bryn Mawr.

Wise-May.—22 May.—Miss Elizabeth Wyatt Wise, daughter of Mrs. Frederick May Wise, to Mr. Josiah May; St. David's Church, Roland Park, Md.; 5 o'clock.

CHARITY ENTERTAINMENTS

Garden Party.—A garden party in aid of the Army and Navy Relief Society will be held on Tuesday, 25 May, at Governor's Island. Patronesses and patrons: Mrs. Richard Aldrich, Mrs. Henry C. Corbin, Mr. John Bigelow, Miss Grace Bigelow, Colonel Theodore Roosevelt, President Taft, Mrs. Frederick Dent Grant, Mrs. Leonard Wood, Mrs. Louis Fitzgerald, Mayor and Mrs. George B. McClellan, Colonel and Mrs. Robert M. Thompson, Mr. Frederick Frelinghuysen, Mrs. Douglas Robinson, and Mr. Elihu Root.

Tickets may be obtained of Mrs. Henry Bischoff, No. 180 West Fifty-ninth Street; Mrs. Charles F. Roe, No. 35 East Thirty-seventh Street; Mrs. Guy Howard, No. 223 East Seventeenth Street, and Mrs. Francis M. Gibson, the Park Avenue Hotel.

The programme will include an escort of colors, a musical drill, bayonet exercise, wall scaling by the soldiers stationed there, a review of the Seventh Regiment, N. Y. N. G., and a concert by the Twelfth Infantry Band. There will be booths for the sale of refreshments, and also dancing. In case of inclement weather the booths will be transferred to the officers' club.

DANCES

Naval Militia.—A dance was given on Friday, 7 May, by members of the Second Division, First Battalion, Naval Militia, of New York, on board the Granite State, at the foot of West Ninety-seventh Street. Patronesses: Mrs. George H. Pell, Mrs. Joseph Ewing, Mrs. Sidney DeKay, and Mrs. Charles S. Bates. Present were: Mr. and Mrs. Noel L. Carpenter, Mr. and Mrs. Douglas H. Brown, Miss Jeannie Carpenter, Miss Martha Kobbé, Miss Alice Richard, Miss Ruth Haskins, Miss Eleanor Whipple, Miss Alice Anderton, Miss Dorothy Hayden, Miss Vera Onativia, Miss Edith Brooks, Miss Martha Montgomery, Miss Emily Potter, Miss Dorothy Hurry, Miss Amie Myers, Miss Mary Douglas Bosworth, Miss Elizabeth Latimer, and Miss Ellen Brown; Mr. Dudley Eldridge, Mr. Arthur Barnewall, Mr. Lanier Winslow, Mr. Thomas Potter, Mr. Lee Gwynne, Mr. Roger Minton, Mr. Thomas Warren, Mr. Curtis Moffat, Mr. Julius Noyes, Mr. Lawrence Durant, Mr. Alfred and Mr. Barclay Lottimer, Mr. Eckford DeKay, Mr. Frederick Gibert, Mr. John Stewart, and Mr. A. Griswold Thompson.

INTIMATIONS

Astor.—Mrs. John Jacob Astor will take her son, Mr. Vincent Astor, abroad for the benefit of his health. He was not able to resume his studies in Newport.

Berry.—Mr. and Mrs. John H. Berry will remain at the Hotel Gotham until 20 May, when they will occupy their house at Lawrence, L. I., for the summer.

Brown.—Mrs. Harold Brown will start for Europe at the end of the month.

Cauchois.—Mr. and Mrs. Frederick Cauchois will remain in Europe for the summer.

Colvocoresses.—Rear Admiral G. P. Colvocoresses, U.S.N., retired, and Mrs. Colvocoresses have left Washington for their summer home at Litchfield, Conn.

Crocker.—Mrs. George A. Crocker has gone to her country home at Mount Kisco, N. Y.

De Forest.—Mr. and Mrs. Henry W. de Forest have gone to their country house at Cold Spring Harbor, L. I.

Edgar.—Mrs. Newbold Edgar gave a dinner last week at her house, No. 28 East Thirty-ninth Street, for Miss Virginia Kobbé and her fiancé, Mr. Gerald Vanderbilt Hollins.

Fairfax.—Mr. and Mrs. Lindsay Fairfax are with Mrs. Fairfax's mother, Mrs. William H. Branford, at Wayside Villa, Newport, R. I.

Fearing.—Mr. George R. Fearing has been at Newport inspecting his estate.

Goelet.—Mrs. Ogden Goelet has returned from Virginia Hot Springs.

Gould.—Miss Helen Gould has gone to Lyndhurst, her country house at Irvington, for the summer.

Hague.—Miss Eleanor Hague has arrived at the Red Lion Inn, at Stockbridge, from New York.

Hamilton.—Mr. William Pierson Hamilton has gone to his country house at Sterlington, N. Y., for the summer.

Harriman.—Mr. and Mrs. E. Henry Harriman, who are passing a few days at their country house in Arden, N. Y., will depart for Europe 1 June.

Long.—Mr. and Mrs. John D. Long, of Hingham, Mass., are guests of Surgeon General Presley M. Rixey, U.S.N., and Mrs. Rixey, at Washington.

Mattison.—Dr. and Mrs. Richard V. Mattison, of Philadelphia, are at their summer place in Bath Road, Newport, R. I.

Moore.—Mr. Casimir de Rham Moore and Miss Grace Arnold Moore have returned from Washington, D. C.

Monteagle.—Mrs. Louis F. Monteagle, of San Francisco, has departed for Europe.

Rhinelander.—Mr. and Mrs. T. J. Oakley Rhinelander and Mr. and Mrs. Philip A. Clark, of New York, are at the Muenchinger-King cottage, at Newport.

Redding.—Mrs. William A. Redding has returned from the Virginia Hot Springs.

Rives.—Mr. and Mrs. George L. Rives went to Newport for the season on 10 May.

Roosevelt.—Miss Ethel Roosevelt, who for a day or two was a guest at the home of the Secretary of the Navy and Mrs. Meyer, has returned to Oyster Bay.

Satterlee.—Mr. Herbert L. Satterlee, who has been ill at his home, is convalescing.

Sedgwick.—Mr. Robert Sedgwick is the guest of Mr. Daniel B. Fearing.

CORRESPONDENCE

Hot Springs, Va.—Late arrivals: Mr. John R. Drexel, Mr. Seymour B. Neff, Mrs. Fenelon C. Cattus, Mrs. Henry Harper Benedict, Mrs. Archibald Alexander Forrest, Miss Eleanor Swayne, Mrs. Alfred H. Swayne, Mr. Sewell Tyng and Justice W. H. Moody.

FOREIGN TRAVEL

Barbarossa.—Sailing, Saturday, 8 May: Mrs. W. G. Moore, Mr. and Mrs. Francesco Spetrino, Mr. and Mrs. William M. Storrs, Mr. and Mrs. H. M. Dickinson, Miss Dickinson, Mr. and Mrs. A. H. Breed, the Rev. and Mrs. A. A. Brown, Mr. and Mrs. Charles N. Grant, Mr. Eliot Lee and Miss Caroline Lee.

Caronia.—Sailing Saturday, 8 May: Mr. John H. Wrenn, Mr. and Mrs. Thomas E. Wells, Miss Eleanor May Wells, Mr. and Mrs. Andre Alvarez Calderon, Mr. and Mrs. S. H. Olin, Mr. and Mrs. E. B. Osler, Mr. George J. Maxwell, and Mr. W. R. Peacock

Celtic.—Sailing Saturday, 8 May: Mrs. A. A. Chandler, Mr. and Mrs. W. H. Crane, Captain and Mrs. P. C. Lee, Mr. and Mrs. Henry A. Murray, Miss Virginia Murray, Mr. and Mrs. W. S. Barrett, Mrs. Richard A. Harlow, Miss Harlow, Mrs. F. E. Guest, Mr. and Mrs. B. S. Guinness, Mr. and Mrs. T. A. Kemp, Mr. Henry Tremenheere, Mr and Mrs. W. H. Taylor, the Very Rev. Canon White, Lieutenant Colonel B. R. James, Mrs. S. Alexander Orr, the Misses Orr, and Mr. and Mrs. Alan Patrick Campbell.

Minnetonka.—Sailing Saturday, 8 May: Mr. and Mrs. Lawrance D'Orsay, Mr. and Mrs. Harry A. Holmes, Mrs. Julian B. Potter, Mrs. C. G. Young, Miss Elizabeth G. Young, Mr. and Mrs. C. Harold Smith, Mr. and Mrs. E. R. Washburn, Major Clarence Ewen, U.S.A., retired, and Mrs. Ewen, Mrs. William Laidlaw, Miss Laidlaw, Mrs. William C. Patterson, the Misses Patterson, Mrs. Elwyn Barron, and Miss Barron.

Philadelphia.—Sailing Saturday 8 May: Mr. Arthur H. Billings, Mr. Clement A. Griscom, Mrs. Daniel J. Leary, the Misses Leary, Mrs. Sarah A. McClelland, Miss Ada Rehan, and Mr. and Mrs. Ley Vernon.

Zealand.—Sailing Saturday, 8 May: Mr. E. M. Todd, Mr. W. C. Parsons, Mr. and Mrs. R. W. Martin, Mr. and Mrs. Hampton Howell, and Mrs. H. P. Baldwin.

DESCRIPTIONS OF FASHIONS

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LEFT FIGURE.—Dinner gown of cachemire shantung in pêche, a golden peach tone, with a tunic of self tone silk net, edged with ball fringe. Tight sleeves and corsage of Brussels lace with a finish of velvet in pêche.

MIDDLE FIGURE.—Gown of crêpe de chine in paon blue, embroidered down the front in green and blue pearls. Lace tucker and sleeve bands of English point. Satin ribbon across the front in a brilliant green.

RIGHT FIGURE.—Evening cloak of chiffon broadcloth in navy blue, trimmed with coarse silk lace in golden yellow and a yellow ball fringe. Ruche of yellow satin ribbon.

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LOWER LEFT FIGURE.—This American lady corset is designed for slender and medium figures, with medium bust and extreme length over the hips and in back. It is of white coutil, boned in such a way that it will not bend nor lose its shape.

LOWER RIGHT FIGURE.—American lady model of white mercerized batiste with a snug hip for slender and medium figures. It has a medium bust with extreme length from waist line down over hips in front and back. The cloth extension down the front and on the sides is left unboned, while the long back is boned throughout its length.

UPPER LEFT FIGURE.—Lyra model of white coutil, finished with lace and ribbon.

UPPER RIGHT FIGURE.—Lyra model of white mercerized batiste, trimmed with lace and ribbon.

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LEFT FIGURE.—Frock of hesper cloth in lichen green, trimmed with white braid buttons and frogs. White soutache braid in flower pattern forms a border about the yoke of allover lace.

SECOND FIGURE.—Little empire frock of fine lawn with bretelles and high belt of bands of heavy embroidery. Deep ruffle of valenciennes lace insertion and tucks of batiste.

THIRD FIGURE.—Suit for a young girl, tan worsted trimmed with marron soutache braid. The inverted box plait in the back of the skirt and the pointed coat facings are finished with brown braid buttons and frogs. White panama hat, trimmed with soft Liberty scarf in tones of burnt orange and tan.

FOURTH FIGURE.—Little girl's dress of straw colored gingham, forming a deep box plait at the waist. White cotton lace and white pearl buttons trim. Crushed girdle of straw colored surah silk and yoke of cream colored, allover lace.

VOGUE
MILLINERY SUPPLEMENT

PRETTY MODEL BY SUZANNE TALBOT TRIMMED WITH CLUSTERS OF OLD FASHIONED FLOWERS

DESCRIPTIONS OF ILLUSTRATED MODELS

SUPPLEMENT COVER

THe penchant for old-fashioned flowers finds expression in the most exclusive of Paris chapeaux, and indeed, it seems, as though the unusual shapes and styles new this season make an unusual floral garniture an indispensable requirement. In this chic model from Suzanne Talbot it is the modest little wool-flower—the kind that is still to be found in old-fashioned gardens, outlining flower beds and grass plots—which figures most prominently in the garniture. The shape is rather small, but has a crown of imposing hight, and a width to correspond, which is closely succeeded by a narrow little brim that droops deliberately all around. The material selected for the development of this model is looped paille chardon (thistle straw; like chysanthemum straw, but much more supple and closely cropped, showing a rich satiny lustre) in a dull, sombre shade of gun-metal gray. This color affords a splendid setting for the trimming. The little wool flowers are carelessly strewn over the entire surface of the crown, in quaint little tight clusters, and not only show their natural clear, rather hard tone of violet, but all imaginable tones of antique blue, shading into steely gray. A brilliant dash of glowing ruby color is introduced by a little garland of tiny rambler roses, nestling among the other little flowers, and this affords a stunningly chic finish.

Upper left.—The Leontine model here shown is of supple, softly draped yedda, is the huge, caldron shaped beret crown. It attains an unusual hight, and the soft, vague expression of its outlines is even increased by a draped section of sheer black silk net, which swathes it completely, effectively subduing the vivid gold tone of the yedda. The brim is quite insignificant when compared with the dimensions of the crown. It droops from it deliberately, and is so large in circumference, that, when adjusted, it will slip deep over the wearer's head, creating an ultra-chic new profile line. It is also veiled with black net, which extends from the crown, and to its larger portion is concealed under a folded torsade of wide, antique gold satin ribbon; this terminates at the right side in a neat little cravat bow, supporting a tall, full, infinitely soft panache of ostrich plumes in shaded tones matching those of the straw and the ribbon garniture.

Upper right.—One need but glance at the Leontine model pictured in this illustration to realize the wonderful progress the pronouncedly simple hats, intended for general street wear, have made this season. Supreme chic is distinctly noticeable in its entire conception, and in every detail of its development. The shape is of a becomingly large size, and shows perfectly proportioned dimensions in both its crown and brim—the former is dome-shaped, rather large in circumference, and slightly over medium hight, and the latter is rolled up at either side, forming gracefully curved revers, while in the middle front and back it remains practically straight, with just the faintest tendency to flare up. Through this treatment the smooth hair facing on the under side of the brim becomes visible. It is in a deep, grayish tone of lapis lazuli blue, and both in color and texture is in marked contrast with the material employed for developing the top brim and crown—heavy straw braid, woven like a rope, and showing a deep, warm tone of Bordeaux (claret color). The garniture is in the exact color of the facing, and thus the smart contrast between the two colors is emphasized. It consists solely of a wide crown band of velvet, which terminates at the right side in a very long, sprawling double bow, tied in Alsatienne effect, and so posed over the brim, that it occupies the entire length of the revers, and even extends beyond it.

Lower.—Lace is playing an important part this season in the trimming and making of the new hats, and practically every kind and every texture of lace is used, from the filmiest spider web Valenciennes, which figures very prominently in the dainty lingerie "creations" down to heavy, ofttimes coarse, Cluny, Maltese and Repoussé. In the ultra-chic chapeau from Suzanne Talbot shown in the illustration the only material employed for ornamenting it is extremely wide, rather heavily woven Oriental lace in a deep tone of beurre (butter color), showing an exquisite replica of an antique Byzantine design on a sheer background of tulle.

This is applied to the fine leghorn foundation in such profusion that it covers every inch of the narrow, close-fitting, drooping brim, and tumbles over the conspicuously tall, straight crown in the softest cascade effect one can imagine. This arrangement disguises the severely rigid original outlines of the crown, and charming soft new contours are created, which melt crown and brim into one and produce an ensemble of irreproachable grace and chic. The fine grelot edge finishing the lace is another chic feature and also lends the finished chapeau additional grace and charm, and the same may be said of the finely shirred three-quarter facing of tulle, which masks the under side of the brim.

THE FRENCH VERSION OF THE TAILORED HAT

THe "chapeau tailleur" is having an astonishing vogue in Paris this season, and fully deserves it, for never were the contours more dashing and the dominant note of striking, simple jauntiness more pronounced than is the case just now.

So great is the demand for this particular type of headgear, that the leading Paris designers, and even those whose specialty until now has been the elaborate hat exclusively, do not disdain to devote some of their attention to it, showing just what can be done in the way of making the tailored hat the very summit of chic and style and dashing attractiveness, contrary to the belief, which, except in Paris, is quite widespread, that the main "raison d'être" of the tailored hat is its serviceability and practicability; becomingness and pleasing development being only a secondary consideration.

Georgette shows a new model on this order, which is stunning, in spite of its great simplicity. This is a rather large shape of soft pliable yedda in a rich, warm tone of coq de roche (mahogany brown, with a dash of copper), consisting of a prominent bowl-shaped crown, and a rigid brim, which attains increased width at the left side, and droops ever so slightly at the right side and back. Finely plaited taffeta ribbon in the exact tone of the yedda is stacked up in "abat-jour" effect about the crown, forming three closely lapping rows, and surmounting the hight of the crown quite considerably, and a big, puffy cabochon rosette of the same decorates the centre front of crown and brim, supporting two broad, stiff "bayock" quills in brilliant tones of sulphur and citron, which create a stunning blend in conjunction with the deep brown tone of the hat proper. The lovely ensemble is completed by a dash of brilliant ruby color, introduced in the shape of a narrow torsade which trails carelessly over the plaited ribbon rosette, affording an ultra-smart finish.

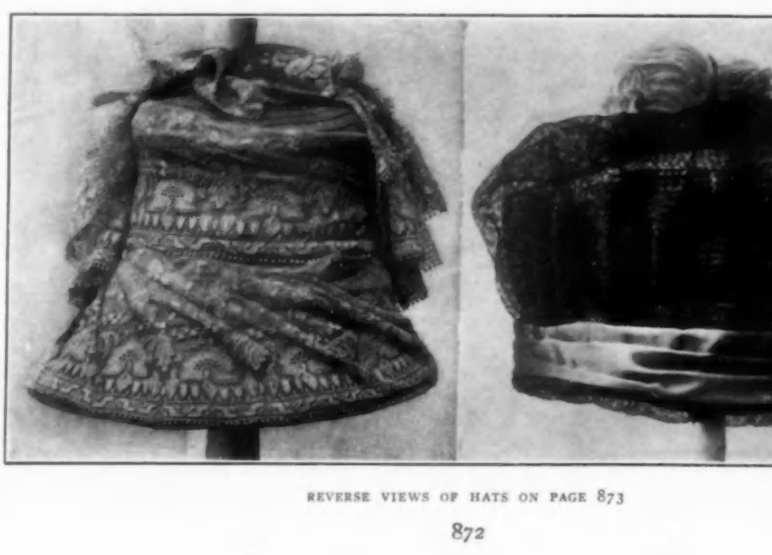
No less startling of outline is a model from Virot, for the development of which roughly woven basket straw in a light tone of framboise furnished the material—a medium large shape, with a brim that is close-fitting and rather narrow at the back, right side and middle front, while at the (wider) left side it is curved up in a daring movement producing a profile line of great originality and beauty. The crown is the more important part of this model, being unusually tall and of a circumference to correspond, and bearing close resemblance to an inverted, good-sized bowl. It is softly swathed with a draped and a corded section of soft surah in two framboise tones (one light, one very deep), and thus gains in importance, and the trimming is so disposed as to conform to this idea. It consists of a great many loops of the silk, carelessly massed up at the left side to form a tall mound of soft, irregular contours, and loosely puffed and shirred in order to appear like part of the crown covering. To this are added two fine, broad lophophore quills; they loom up airily between the soft loops, in almost perpendicular movement, and their filmy white is in marked contrast with the delicate raspberry tints of the shape and the silk garniture.

A recent model from Camille Roger also belongs to the category of "tailleur" hats, representing the very handsomest and most pleasing type. This is a sort of turban as to its crown, while the brim shows traces of the famous Rembrandt hat, an unusual combination. The crown is quite rigid of outline, assuming a medium large circumference at the base, but increasing abruptly towards the top, so as to suggest the bold outlines of the ancient "casque," and the brim succeeds it closely at the right side and middle front, where it is very narrow, while at the left side and back it is rigidly turned up in a wide, sharply defined revers, which reaches almost to the top of the crown. In harmony with this treatment the touffe of novelty quills and wings that form part of the trimming is disposed at the left side. The quills are long and slender, and gracefully curved, showing beautifully mottled tones of forest brown and dull green (the former shade matches that of the reed straw, of which the shape is developed, exactly), and the tetra wings in marked contrast show a pure snowy white. A little cluster of camellias, two full-blown ones and two tight buds, decorates the front of crown and brim in a smart, unusually pleasing manner, and by introducing a chic dash of vivid rose pink, makes the contrast between the dull brown of quills and straw, and the pure white of the fancy wings less apparent.

A handsome, large-brimmed hat on the order of the "bateliére" comes from Suzanne Talbot. It is developed from finely woven Sumatra straw in natural coloring, and has a tall, wide tymbal-crown, and a brim which droops a trifle all around, and is broad enough to shield its wearer from the rays of even the midsummer sun. Wide, soft novelty ribbon, which shows alternating, deep brown satin and sheer gold tissue stripes is loosely twined about the crown, and tied to form a large graceful bow slantwise across the centre of front and brim, and is held in position by a large, oval plaque of polished jet. A sweep of handsome novelty goura aigrettes in tones of brown and gold issues from the centre knot of the ribbon bow, and droops carelessly over the back of crown and brim, lending a touch of simple, graceful ornamentation, which splendidly offsets the trig jauntiness of shape and ribbon garniture.

Ultra-chic in a combination of somber Thames gray and dull, vague mauve is a favorite design of Esther Meyer, a large St. Cyr shape of rigid hemp in the first named color, with a tall, straight crown and a broad brim, which in a daring movement is turned up high at the left side, forming a wide, rigid revers, while it droops in decided capeline effect at the centre front, right side and back, giving a glimpse at the smoothly applied crin facing in a slightly lighter tone of gray. The striking silhouette created by the treatment of brim is even enhanced by the cleverly conceived garniture. This is effected by a snug crown band of dull mauve velvet ribbon, terminating in the middle front under a long "tailored" strap bow of the same, and a fan-shaped touffe of crosse aigrettes, gray, touched up in various tones of mauve at the tips, which is fastened under this ribbon bow, and rises up high over the crown, spreading out in all directions, and imparting some of its grace and softness to the entire ensemble.

Distinguished by smart contours is a new Réjane model, all in black, made of fine pressed "à jour" crin, and trimmed with a handsome crown band of large jet balls and squares joined in the shape of a galloon. The brim, which is of the same width all around, demonstrates a pronounced tendency to droop throughout its circumference, and the crown emanates stiffly from its centre, becoming slightly narower towards its top, and being queerly flattened out at the latter point. The jet galloon encircles it snugly, and greatly modifies the rather too severe expression of its contours, also relieving the dull black of the crin with its high lustre. At the left side, where this crown band closes three long, supple novelty quills are disposed. They are made of fine, clipped, jet black ostrich, and are allowed to droop at will over the crown and brim, increasing its hight as well as circumference.



REVERSE VIEWS OF HATS ON PAGE 873

THE MOST RECENT MODELS OF LEONTINE AND SUZANNE TALBOT

FOR DESCRIPTIONS OF HATS SEE PAGE 872

THE PUBLIC IN RELATION TO CIVICS AND HEALTH

THE author of Civics and Health, who has placed his generation under lasting obligation by his well directed attempt to point out the possibilities that lie within its grasp of banishing premature disease and premature death from the world, is no twentieth century Ponce de Leon on a wild goose chase after perpetual youth, but a serious minded student addicted to searching out the causes of undesirable conditions and the means of eliminating them. Induced by his studies in efficiency to attack the problem of health he discovered such disquieting facts as that illness costs this country something like one billion five hundred millions of dollars annually, of which over two hundred millions is spent on patent medicines, and that unhygienic environment develops criminality that not only adds greatly to the cost of running the government, but involves the moral degeneracy of the delinquents. That all this fearful waste of life and treasure should go on from generation to generation, because while most states have boards of health, they limit their work almost entirely merely to abating nuisances, instead of devoting their time to the more important consideration of instructing the public in preventive hygiene, is deplorable, and it is to put a stop for all time to the anguish caused by unnecessary disease as well as to the national and individual money loss, and consequent privation entailed by it, that this sane and eminently practical message is given.

The public must work out its own salvation, and the first step in the process is to demand of educational authorities and of the half million individual teachers in this country, that hygiene shall be no longer a neglected or largely misdirected study, but that it shall be treated as a civic obligation second to none. Just what particular method of instruction should be employed is a matter of less importance; the imperative need of the moment is that the public shall resolve to save itself from the blight of disease by using all the preventive agencies at its command; by insisting that the school child be properly drilled in hygiene and examined periodically for defects; by demanding that the local board of health engage in active preventive work as regards milk, water and food, and that housing conditions and the disposal of waste be as sanitary as possible. From now on it should demand that boards of health be denominated by physicians who are thoroughly trained in preventive hygiene, and that all medical colleges (whether affiliated with universities or not) shall include courses in preventive hygiene and sanitation. Finally, it should study health, talk health and think health, thus practicing what Dr. William H. Allen defines as mental hygiene, and fulfilling a duty it owes to the age in which it lives. And if it goes about it seriously it need have no fear of failing in the stupendous task, for, to quote Dr. Allen, "most of the sanitary movements that have revolutionized hygienic conditions in America, including tenement house reform, anti-child labor and anti-tuberculosis crusades, welfare work in factories, campaigns for safety appliances, movements for a national board of health, prison, alms house and insane-asylum reforms, schools for mothers and milk committees owe their inception and success to laymen. The first hospital for infectious diseases, the first board of health and the first out-door sea air treatment for bone tuberculosis in the United States were the result of lay initiative."

What man has done, man may still further do, and the work should be the more easy of accomplishment with the aid of so well qualified an instructor as the author of this excellent book.

SPRING FASHIONS AT THE FRENCH RACES.

DOMESTICS ARE CAUSE OF CLOSING UP OF HOUSES AT FASHIONABLE RESORTS—THE MANUAL OF ETIQUETTE FOR AMBASSADORS MAY HAVE TO BE REVISED—INTERNATIONAL ROMANCES

When the days are pleasant, the country is most agreeable, but even cherry and apple blossoms and the new garments of the spring make one feel gloomy and chilly with dreary weather. The fact is that as yet we have not sufficient amusement in the country; we especially lack variety and even the best planned house party is apt to become irksome after a few days.

The Servant Question Mars Prosperity of Fashionable Resorts

Again I hear complaints of various kinds of different disagreeable existing social conditions. It is true that just now the servant world—and what a world is that of below stairs—is in a state of unrest. In May and June it is in a panic. It seems as difficult to settle on a master or a mistress for the summer as it does for us to choose our domestic brigade, allowing that we do this ourselves and not leave the work to housekeepers, stewards and secretaries.

More and more are the numbers of the villas to be closed at Newport and Bar Harbor, and even those at Lenox—where the year is much longer—are in danger of not being opened this summer. However, like the poor, this difficulty one seems to have had always. It is a problem not easy of solution. Many of the employment "agencies" seem to be without conscience, and recommendations are given for the most incompetent people. Again, it is almost an impossibility for these same agencies to investigate all references, and, then, many housekeepers, stewards and secretaries, as well as the heads of households, are led by either cowardice or a mistaken sympathy not to tell the whole truth. In fact, the process of hiring servants seems to expose the majority of humanity of all classes and to show how fondly we all cling to the old traditions taught by Ananias and Sapphira. Unfortunately, in these matter of fact days sinners are not punished by visible judgments from heaven. And we must remember that the masses from whom domestics are taken are coarser and that their views of the decencies of life differ from ours. The Irish of this strata are chaste, but apt to be deceitful, and their own countrypeople of the higher classes will seldom employ them, although admiring many of their sterling virtues. In Japan, the Japanese always hire Chinese, and there is some significance in the coming here of a vast army of Swedes and Finns and others from the north of Europe. The old-fashioned faithful Irish servant is no more. The kind which comes over nowadays is of quite a different character. Italians, if from the north, are excellent, but those from the south are impossible. The correct English servant is becoming a rarity even in Great Britain and the French are apt to be careless and frivolous. And then the different nations do not agree, and there is generally a state of anarchy below stairs.

Personal Gossip

Very little news in New York. The parade of the Coaching Club has been given up, more's the pity. The ladies of the Four-in-Hand Club have followed suit. The races promise to be tame, nearly everyone is going to travel, and there are some doubts as to the promised Vanderbilt revival at Newport. Young Mrs. William K. Vanderbilt is starting with her sister, Mrs. Hermann Oelrichs, for the Orient, and young Mr. William K. Vanderbilt has just arrived in New York, or rather in America, from a long stay in Europe, and is to be found at his country home in Long Island. Mrs. Elsie French Vanderbilt has concluded to stay away from Newport, and Alfred Vanderbilt, whom she divorced, will be there just as soon as the coaching season ends in England. Mrs. Vanderbilt, Sr., is going to Europe with her daughter, the Countess Szechenyi, and the Breakers at Newport may remain closed. The Duchess of Marlborough is most uncertain of returning with her mother, Mrs. Belmont, and Marble House at Newport may not be opened.

Regrettable Ambassadorial Incident

Two international alliances are of great interest. Miss Muriel White, the daughter of the Ambassador to France, was married to Count Hermann Scherr-Thoss, an officer of the Royal Prussian Cuirassiers, in Paris, on 29 April. It is said to be a love match. The Count is not wealthy and Miss White had only a modest wedding portion, although she received gorgeous gifts. Much attention was given to the wedding from the fact that it involved a curious religious controversy. Without entering into the merits of this, I think it might not be unwise to explain one point. In this country, "Mixed Marriages" as alliances between Roman Catholics and those of other beliefs are called, are generally not held in church, but at home. These marriages are not allowed to be celebrated before the high altar in church and certain parts of the ritual are omitted, as Rome does not approve of them. The Count and Countess Hermann Scherr-Thoss were not actually married in church. The ceremony may be performed in a side chapel or at a side altar or in the sacristy, but not before the Blessed Sacrament at the high altar. The bridal cortege, however, can march through the church, and everything else seem as if the ceremony was actually performed in the same manner as it is in the case where both the contracting parties are Catholics.

Years ago such a wedding was celebrated with great pomp at New Orleans, in the old Cathedral. It was the occasion of the nuptials of Miss Daisy Breaux and Mr. Simonds of Charleston. He was not a Roman Catholic, and the service was read in the sacristy, but the procession went through the body of the church. Except in continental countries and Latin colonies, there are few church edifices with commodious side chapels or convenient side altars, or where the sacristy is so arranged as to admit of this. The protest of Ambassador White, leaving aside all religious question, seemed rather futile, and will not change existing laws of the Roman Catholic Church, nor make much effect generally. However, this was a matter of taste, and it was, to say the least, a bit unfortunate, as the position is diplomatic and the action is apt to offend, while all Americans of common sense, regardless of creed, will not be in sympathy. A public airing of a private grievance is not dignified, especially in a man holding a government position. He need not have gone to the ceremony, but he need not have published an objection. Perhaps now Mr. William Waldorf Astor will revive his famous manual of etiquette for Ambassadors and Ministers written so many years ago.

Romance Unites Two Old Families

The other match is that of Miss Nora Iselin, the eldest daughter of Mr. C. Oliver Iselin by his first wife, who was a Miss Garner; she is to marry the Count Ferdinand Jean Jerome Marie Colloredo Mansfield, a son of Count Colloredo Mansfield and a nephew of the Prince of the same house. The young man is a little over thirty, good looking, and an under secretary of the Austrian Embassy at Rome, where he has some cousins and where he met the fascinating Miss Iselin. Miss Nora is a girl with style, a good figure and carriage, who dresses well and who has many admirers. Her mother was a great beauty, but Miss Nora is also handsome, and she is a young woman who will wear well, so to speak. It is is said that this particular branch of the Colloredo Mansfields have little money, and that the old Count, who was twice married, has many children. However, it seems it is a romance. The Iselin family is an old and respected one. It bears no title like that of Colloredo Mansfield, but it comes from Switzerland and dates just as far back, and has the same rank as one of the English county houses. Americans will understand some day that a title is not in the least necessary as an earnest of blood, and there is still a volume to be written about these aristocratic Swiss families. Mr. Oliver Iselin, the father of Miss Nora, is a sportsman, whose name is associated with yachting and the defence of the Cup. He is one of the sons of the late Adrian Iselin, the banker, and his mother was a Miss O'Donnell of Maryland, a relative of the Carrolls and the Lees. His second wife was Miss Hope Goddard of Rhode Island.

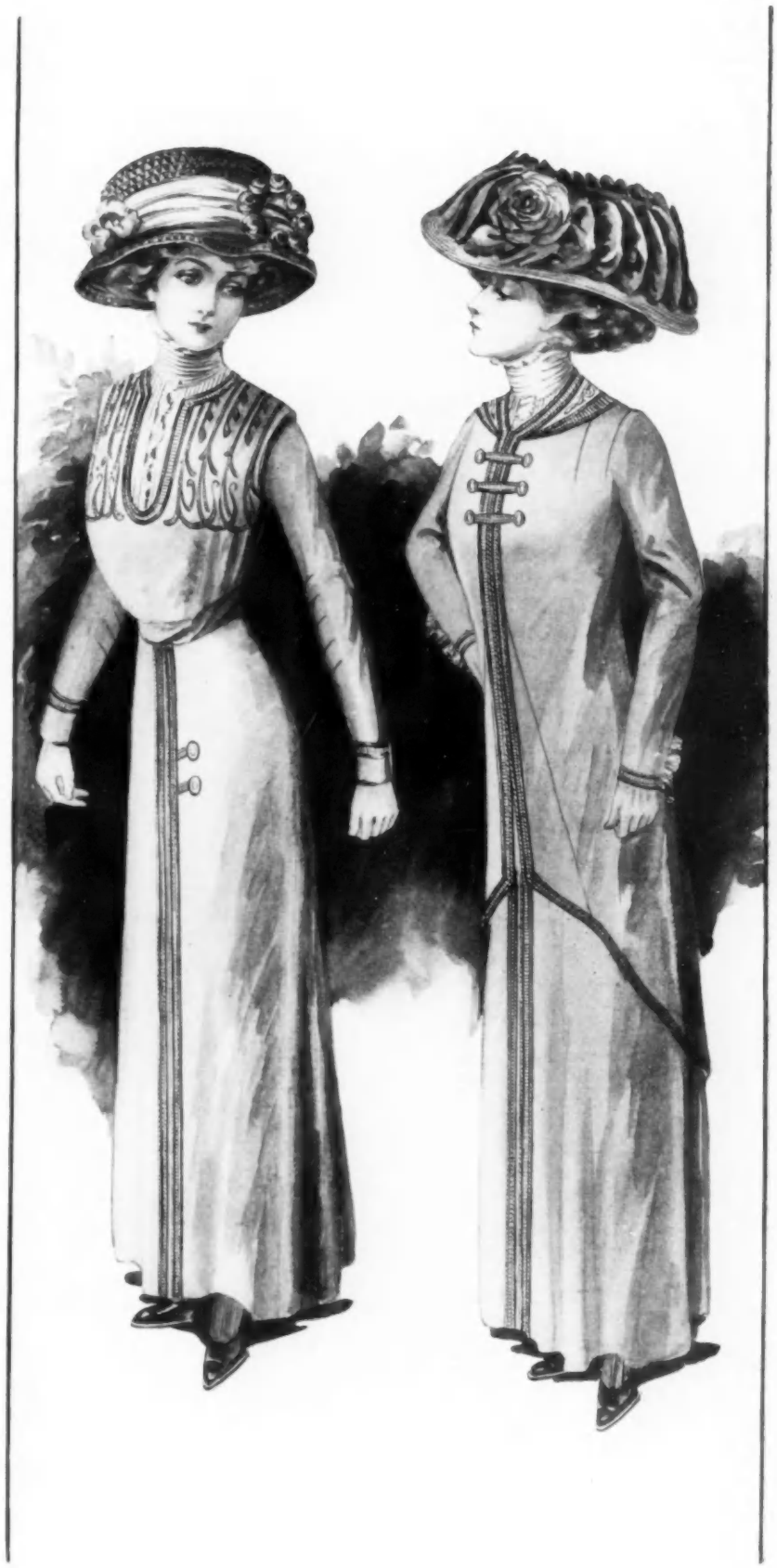
The new Countess, on account of her lineage, may stand a better chance of being presented at the Austrian Court (still so strict as to the number of quarterings in the armorial bearings of all brides) than the Countess Szechenyi, who has yet to make her bow. But there is no doubt that when the present venerable Emperor dies, the old order will change. His heirs and descendants are in no position to insist on that which they themselves do not possess, owing to morganatic marriages. Otherwise, the situation is a little awkward, and the game seems hardly worth while. But for all that, this lovely American girl will make a charming Countess and quite to the Manor, as well as the manner, born.

SMART TRAVELING GOWN

THe two illustrations on this page show a model for a street gown with a coat to match, having a short skirt and being made on such simple lines, it would make a very good traveling suit for summer. It is of cachemire shantung in Troene or myrtle green, trimmed with fancy silk braid in self tone. This braid runs in two rows down the skirt, finishes the cuffs and yoke of the gown and borders the coat and coat collar. The corsage of the gown is hand embroidered in self tone, and the adjustable yoke is of finely tucked batiste with frills. The coat collar has hand embroidery similar to that on the gown, and the buttons that trim are of green pearl. Narrow batiste frills finish the coat sleeve. The hat at the left is of novelty straw with a swathe of the green shantung and a circle of cream rosebuds. The other hat is of Sumatra straw trimmed with ribbon loops in Troene and a large shaded green rose.

As—

Muffs and boas, collars and every sort of fur are safely stored away, it is parasols and fancy hand-bags and shopping-bags that are de rigueur. One must have sets of bags or else look very demodé carrying the same one, especially if that does not accord with the costume worn. Spring cloth suits demand the fine Vienna style of bag, of rare leathers and with gold mountings. Pongees and linens require the different shades of white leather, pale écru tones or golden hues. For summer wear the fashion is hand wrought bags of linen, with parasols to correspond. Gold and silver châtelaine bags are in bad form for tailor mades and other forenoon wear. In the same way, tailor suits require parasols that are severe in style, but the silk must be of the best; so, too, the frame, while the newest sticks have gold or silver tips at the top, with handles of natural wood.



PARIS

(From Our Own Correspondent.)

THIS YEAR'S SALON EXHIBITION—UNIQUE COAT OF YELLOW SERGE—ECRU ENGLISH EMBROIDERY AS PANELS OVER BLUE SILK —GRAY TUSSOR COAT

THE Vernissage of the Salon des Beaux-Arts is marked this year by fewer pictures than usual. Men who have exhibited there for many seasons have, this year, been turned away by an exacting jury. I am told the number of invitations sent out has also been many hundreds less than preceding seasons. During the morning hours only a few persons strolled through the great rooms of the Grand Palais, where the exhibition is held. It is long since Vernissage day—once so smart—has served as a pretext for the display of new costumes, but always it is an interesting occasion. The lions are on view, always keeping far from their own work while scanning with intense interest that of their contemporaries in art. There are many Americans among the exhibitors. First in interest to me is a group of canvases painted by F. K. Frieske. In the cool, fresh thin tones that mark his work, they are wholly charming. A woman in a boat on the gently moving water of a river holds a green parasol. The sun strikes warmly through it, in shifting, greenish-golden lights. Wearing a Japanese robe, the same beautiful woman sits under an apple tree in the same delicate, yet glowing coloring—all spring time and gaiety. Miss Florence Este has, hanging on the line, a strongly decorative panel with fascinating tree trunks with high boughs, clouds, and sea; a scene from her beloved Brittany. One covets it. Miss Frances Lea exhibits a striking portrait of herself, sitting in an old chair all rose and gold, and holding her gloves in one hand. Her big hat and flowing skirts are set attractively against a dull figured background. Miss Nourse has a group of her delightful Brittany scenes. Mrs. MacMonnies her wonderful winter landscapes; Morrice his drear, convincing winter-locked Canadian villages. E. P. Ullman has two portraits; one is extremely interesting; the other, a modish woman with a decidedly strained effect, is rather grotesquely posed. A. Harrison has a series of his usual lovely effects of night, mists, clouds and russet moons. A wholly charming portrait called La Petite is the work of J. R. Hopkins. A lovely girl sits in an old winged chair, its charming old brocaded covering and the dark tones of the wood, separating the panels, forms a delicious background to the faint dull brocade of her flowing gown. The neck is low, cut straight across the shoulders; the sleeves wide, flowing, in the mode of half a century ago. She droops her charming head, lace draped, over what?—a book, a picture, a letter, perhaps. The pose is full of grace and beauty. Two years ago Mr. Hopkins exhibited in this Salon the portrait of a woman sitting in this same chair. Badly hung in a side room only artists and artistic people discovered it, but all who saw it lingered, and came again to look.

This year his picture is hung, as it deserves, in a good light, in one of the large rooms. It is greatly admired.

Shannon is unusually interesting this year because of his wonderful portrait of Phil May. His intent eyes above the strong jaw; his hair hanging straight cut across his forehead; his long buttoned coat and the lighted cigar in his fingers, all carry a marvelously vivid personality.

Clinging satin skirt of absinthe satin with bodice and tunic of crêpe in the same shade trimmed with cream lace. The narrow belt is of pale blue satin.

Among the Frenchmen is La Gandara—the painter of elegant women—exotic—like rare flowers! His portrait this year is a slender beauty, Madame A. Leaning on one long-fingered hand, she sits with lithe limbs extended on a long couch. Her gown is stiffly disposed over them, and all, the gown, the couch, and the pillows that form a background, is a symphony of gool grays, ivory, and pearl. Only her black hair, her thick, straight brows, her red mouth, and a string of great amber beads she holds idly in the fingers of one hand, dropped loosely to her knee, give any hint of color. It is fascinating! A group always surrounds it.

J. E. Blanche exhibits a masterly portrait of Henry James. The years pass. It is only when one is brought fact to face with the counterfeit presentment of some long loved personality that, with a shock, one realizes how quickly. I love Henry James's books. Each one I have welcomed eagerly, then, of late years, disappointed, have turned to his early work; but always his memory is clothed in romance, in mystery! A beautiful harmony of color and of intense life, alas, this portrait counts him old! I protest! But I am convinced! Even his head is bald; it is fringed with graying hair. He appears of a comfortable rotundity as he sits in his chair, with an air of repose—of profound meditation. His brown waistcoat is prominent. Alas! Alas! Who was most cruel, he to sit, or the artist to give him, so changed, to his admirers? Before seeing it, meeting an artist friend, I asked, "What have you found good?"

"Blanche," he said, "has painted a superb thing of an old man! Go and look at it!" At once I went; consulting my catalogue, I found it to be Henry James!

Strikingly life-like, real, is a portrait of the Prince de B. C. Huddled into the depths of a great coat, his neck swathed in white, his dark gloved hands clasping his soft felt hat, he gazes so intently from the canvas one moves uneasily. J. Baugnies painted it. It is distinguished by a natural simplicity quite unusual; a quality that marks it easily one of the best portraits in the Salon. The incomparable, the magic Boldini, who turns black into a brilliant color, exhibits a dashing portrait of a beautiful woman with a dog. One foot of the dog seems stepping out of the canvas; his nose seeks her hand. You have an impression of temperament, glowing eyes, brilliant black, perfume, and violets!

There are droll fantasias of A. Guillaume. Among others an armored diver, sitting at the bottom of the sea, clasping in his arms a beautiful mermaid. Above their heads a huge fish opens his mouth to sever the breathing tube. Caro-Delvaille has a portrait of Madame Simon and a heathen group; a really beautiful nude pair; the woman youthful, artless, delicate. The man beautiful, too, and strong. They are like Greek statues.

There are several huge wall decorations. Called Comédie is one, very beautiful, by Aman-Jean, destined for the Musée des Arts Décora-

tive. One knowing his delicious color scheme can imagine its beauty. Gaston La Touche names his decorative panel, Theatre de Verdure, ordered for the grand stairway of a great house. P. A. Besnard exhibits a superb wall decoration, grandly huge, that is to go to the Petit Palais. M. Roll exposes a decoration for a Trouville villa; a group of bathers. Bouten de Monvel has a Joan de Arc decoration called Les Visions, painted for the basilique at Dorémy.

The section of the small decorative arts is particularly interesting. Of that and the sculpture I will write later.

HATS AND CLOAKS WORN AT THE SALON EXHIBITION

In the afternoon the rooms were pleasantly crowded. At tea time gay groups gathered about the little tables of the tea rooms animatedly discussing the pictures, and the people, the latter usually being as interesting as the first. Hats seemed to excite more interest than gowns, for, as has been the case at the small picture exhibitions, and at the horse show, the prevailing costume was the tailored one. A costume worn by the pretty modish wife of a prominent artist was of soft banana colored silk serge, its unique coat long, laid in side plaits from the shoulders. On the sides large diamond-shaped lace motifs held the plaits in place. The three-quarter long sleeves, set plainly into the armholes, widened a little towards the bottom, where they turned back into loose wide lace cuffs. A wide lace collar turned back the neck. A favorite actress wore a short costume of blue tussor. Hung in a scant tunic, cut low at the neck, and with wide openings under the arms, it was simply edged with black silk braid. Below the hips, where it met under one large button, the tunic was split to the hem; the edges trimmed with a curly design with black braid. The opening showed panels of ecru English embroidery laid over blue silk. Of this embroidery the three-quarter long sleeves were made, and the corsage, that showed above the tunic and under the arms.

The throat was daintily finished with a narrow collar of plaited white lingerie; a little jabot of the same was tied with a smart little bow of black velvet. Tucked white linen edged with batiste frills finished in most fascinating fashion the sleeves. From the back of her hat fell one long end of four-inch wide, black velvet ribbon, that wound once her bare neck, then fell over her shoulder to far below her waist. A clever fancy! With the absence of neck ruffs, and high stocks ruled against, something of the sort seems necessary.

A half long coat of elephant gray tussor was enchanting with a new disposition of the embroideries that trimmed it. Achieved in flat and rat-tail soutache braid it formed a wide belt at a low waist line; filling the space under the arms, above the belt. It mounted slenderly to the shoulders, covering the top of the sleeves to a depth of five inches. Also, it embroidered them deeply at the bottom. Buttoning with one jet button, set a little below the waist, the front turned back at one side only, into a wide, soft rever faced with gray watered silk. From the edge of the neck, at the top of the shoulder, it fell into jabot folds. Rather complicated was a costume of laurel green cachemire with a short, plain, close plaited skirt. From back to front one-half of it was covered with a long tunic of the cachemire trimmed with deep silk fringe. Winding the figure diagonally, beginning under the arms at one side, dropping to the edge of the hip on the other, was a band of cachemire edged with embroidery. The lower part of the sleeves and a deep V-shaped guimpe were of English embroidery. Her "Mercury" hat of fine white straw, trimmed with white wings and rosettes of green velvet, was deliciously new.

Worn with a long silk skirt flowing from flat front, and side breadths, was a long cloth coat with the new side closing like one worn by Madame Rejane in a new play. From a point in the back it shortened to the front, a foot or so below the belt line, lapping to one side and fastening with three large flat jet buttons. Above were narrow, squared-shaped revers that turned softly over a wide black ribbon that passed about the neck, returning to end in a huge bow on the lapping side, at the top of the buttons. The opening at the neck was filled with soft hemstitched white mull, and the choker, with its mull frill standing high about the ears, was banded with black.

OLD ROSE SERGE COAT

Also from Bechoff-David's was a coat of soft, coarse old rose serge. Nothing in detail, it was especially happy ensemble with the same odd diagonal side front closing. Sloping from the waist line to the left side it was fastened by three olives of green and old rose passementerie. Chemisette and choker were of fine lingerie tucks. Inside the open slope of the coat a folded cravat of green, gold and old rose ribbon formed a waistcoat. Turning from the front to the back a few flat plaits held the fullness of the short skirt. The young wearer was fascinatingly pretty in a large Directoire hat of the coarsest imaginable straw braid in dark gray. It was faced with black straw, and trimmed with a tuft of gray feathers. Long strings of black velvet ribbon, coming from the back, tied it loosely under the chin.

COSTUMES OF GRAY SILK AND CLOTH

The Marquise de Cazaux looked extremely smart in a severely tailored costume of smoke gray silk and cloth. The coat of the cloth had man-like, silk-faced collar and revers; from the ends of the revers the coat, without closing, sloped in rounding fashion to a long point at the back. Only two seams were visible; those made lapped lines in the back, starting from under the arms, sloping towards the middle. From one to the other, marking a high waist-line, went a cloth strap held by two immense buttons. Of coarse-corded, oyster gray silk a double breasted waistcoat was made, fastening low with two silk covered buttons. A fine tucked handkerchief linen guimpe and a turn-over high collar, showing a bit of embroidery in the corners, with a tiny cravat of green silk, made the swagger neck finish. Her big pot hat was of coarse green straw trimmed only with a twist of green silk and three long softly waving black tail feathers.

PATTERN DRESS IN WHITE AND BLUE

Among the gowns in preparation for a June bride is one of foulard silk with a white ground set with stripes formed of tiny blue dots, while larger blue dots, as large as a five-sou piece, form a deep border. Set in countless fine shirrs this border shapes a deep skirt yoke to which the skirt is gathered with considerable fullness. Two deep tucks weigh the hem. A band of white English embroidery, three inches wide separates and joins skirt and the soft, low-cut bodice, shirred to a narrow round yoke of the embroidery. Gathered full into the arm hole the three-quarter long sleeve is drawn with a little less fullness into a loose straight cuff of embroidery. There is a "baby" under sleeve of white mousseline de soie.

Cheruit model of tan tussor trimmed with buttons covered with the material. Heavy floss embroidery around the neck. Yoke of tucked cream tulle.
Callot gown of black satin. The bodice and sleeves are of gold net embroidered in yellow and copper metallic threads. Yoke of flesh colored maline. Gold lace edges the collar and cuffs and black velvet buttons trim the yoke and sleeves. The skirt and bodice are ornamented with black velvet bands.

FIVE CHARMING PORTRAITS FROM THE SPRING E

SEE ART NO

ING EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

ART NOTES, PAGE 891

WHAT SHE WEARS

BIAS EFFECTS IN SKIRTS—LOUIS XV CORSET LINES GIVE FLAT BUST EFFECT—GAUZE COMBINED WITH HEAVY TRIMMING—EYELET WORK GOWNS—POLONAISE MODEL FOR GARDEN PARTY GOWNS

FOrtunately the season is still young, so that no one need be cheated out of gowns made in one of the latest charming modes. It was well rumored some time earlier in the season that the hideousness of early clinging costumes, and the monstrous, ugly hats that accompanied them, were to be superseded by better and prettier fashions later on.

BIAS SKIRT EFFECTS

We cannot give too much praise and welcome to the graceful new style of gown, with its skirt made up on the bias, its flat front, where the bias circular effect is seamed up, and with its hip to hip fullness so disposed as to give the skirt that most graceful flare at the very bottom. The bodice when on the bias, as it often is, may sometimes be seamed up the front, while at other times the bias material is draped closely and flatly across the bust. It is to be noticed also the present corset lines give that Louis XV period style of bust flatness and of consequently tight fitting across the bust and front of waist generally. The bias portions of the gown vary. The sleeves alone may be on the bias and the rest of the bodice straight. In that case the front panel of skirt will be straight, while the side fullness shows the bias effect on the skirt. Whichever combination may be chosen, the chic result remains. These bias costumes, worn with moderate sized hats, will give us once again a coquetry, charm, and all that enchanting womanliness which claims beauty as her birthright.

GAUZE TRIMMED IN HEAVY EFFECTS

One of the season's new movements, it needs to be mentioned at once, is the fad of combining the sheerest of gauze with the heavy sort of trimming, as, for instance, such a gown as this ordered for a handsome dinner costume. The long skirt was of the finest white gauze, untrimmed and simply hemmed on the bottom. Its drop skirt was of white mousseline, having a six-inch flounce tucked the full depth in inch tucks on the bottom, and a wide band of the same tucks for a heading, showing through the outer skirt softly and prettily, with a hint of an inner thin white satin beneath. The waist was on the modified short style worn at the end of last season, and for its trimming had a crossband of the heaviest Venetian altar lace made. The long white net sleeves, tucked in cord style, the band groups a finger wide, had an application of suitable size for the hand finish, together with a ruffle of lace. It is by just this sharp contrast that this new movement makes its mark.

EYELET EMBROIDERY PRINCESS GOWNS

A most desirable change in white lingerie forenoon gowns for the summer are the hand wrought white linens in broderie Anglaise, called eyelet work generally. Long princess gowns are the models, fitting close to the figure so far as the wajst goes, then springing easily by degrees in the old manner into a bell-like swell of fullness at the bottom, without doubling over too much. In this way, starting from the neck, one may observe that the all-over eyelet embroidery is graded, the largest eyelet holes figuring in the bottom design. The entire surface is embroidered so that colored slips could be worn to some purpose. No one would pretend to make a trotter affair of such a gown, but it is just the thing for wear at the Casino, when stepping from one's motor, and strolling through lawns and spotless piazzas.

Gown of pale gooseberry foulard. The corselet and sleeves are braided with soutache in all-over design. The shirred skirt is held in place over the hips with narrow bands of foulard ornamented with satin buttons. Guimpe and sleeve puffs of goosebery tulle.

Then comes the wear of hat on the same order, parasol also, with inside ribbon trimmings; white shoes, white veils, gloves, etc. The parasol ribbons may match the colored slip worn under the skirt, glimpses of which only show.

GARDEN PARTY SMART COSTUME

A very old style now revived—once known as the "polonaise"—is entirely at the head of the list of garden party smartness, and in truth deserves it. An all-white mousseline skirt, long, of course, as distinguished from a train skirt, was the feature of this charming costume. Both divisions of tucked sections, in combination with lace, formed the bottom trimming for a distance of twenty inches. The polonaise was of a pointed and satin-striped gauze crêpe on a white ground, the stripes being three inches wide, in old rose pink satin, with a ten or twelve inch stripe covered with exquisite flowers in tapestry blue, green, deep orange yellows, crimsons, verging into maroon. This gloriously beautiful fabric made a wondrously lovely overdress, fitting the figure closely and falling into double points in the back and into a slit hip drapery, which in front formed a single point. The long sleeves and high chemisette were of white net, cord tucks. The polonaise was sleeveless.

It is to be understood that the bib and modified short-waisted bodices with clinging skirts still hold much favor, and there are times and places where a bib waist massed with embroidery of the same color of the material, and a sleeveless coat to match, thoroughly covered with the embroidery or braiding, is a very fetching affair.

LINEN RACE COSTUME

Very much on this order is an ivory white linen costume intended for wear at the races. Its skirt touches the ground, and without being scant has not the new flare at the bottom, yet falls with sufficient ease to retain its straight up and down lines perfectly. On the bottom is a hem finish, above that some inches, is inset a twenty-four inch band composed of its lower third in white and rust colored soutache, hand-made, extremely close and fine in design. The remaining space above represents a French-Irish entre deux joined to the soutache in a straight line, but entered into a scalloped edge of the linen skirt above. On the left hip, attached to a linen belt trimmed with lace and soutache, falls a long stole shaped panel, trimmed on the bottom with a very wide thick linen fringe. This panel is held to the belt by two straps covered with soutache work, with space left open between for twelve inches or so, when the body of the panel appears, wrought into an elaborate East Indian design. These two straps being continued and widened downward, form for the whole a beautiful border. This gives merely a hint of the rich effect produced. In harmony is the bodice, which in front has a low bib, with its low neck opening, all designed to mass the same soutache work also, and furthermore, two revers start from belt to belt, back and front, widening out upon the shoulders, having a soutache bordering on both sides, besides double ring relief ornaments, which further accent the exceeding richness of the costume. The straight sleeves reach the elbows, and one finds them open from shoulder to elbow on the outer side and bordered with the soutache border, besides being clasped across with four raised rings turned into frog fastenings. A long white mousseline undersleeve has two cross-bands over the arm for trimming. The high chemisette is of the mousseline to correspond.

VOGUE POINTS

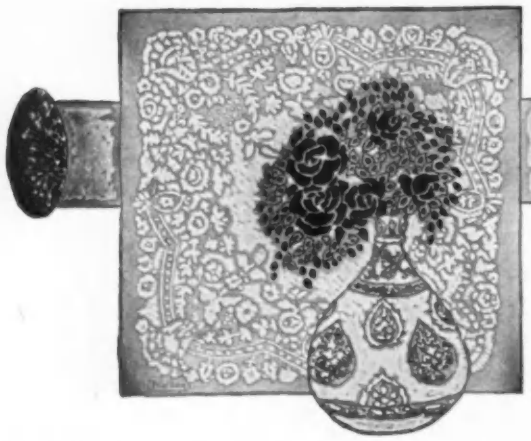
AN ingenious young woman has just devised a new sort of petticoat after the Byzantine style, to be seen so much in gowns this year. It is formed of a princess basque of strong muslin, which buttons in back and extends down below the hips. It is trimmed with lace, and is meant to serve as a corset cover. At the bottom of this she will attach, by means of buttons, a deep silk ruffle, reaching down to her ankles, and taking the place of a silk petticoat; a different color of ruffle may be worn to match any gown. In this way, the upper part may be laundered as often as desired, and the ruffles re-attached with very little trouble. This should eliminate all traces of bulk about the waist.

New scarfs are of sheer tulle in gold with broad stripes of silk in color covering the surface. These come also cross-barred in color, among which are pale blue, amber and black.

Costume of ramie linen in banana, trimmed with embroidered buttons. The corsage is formed of net covered with self tone soutache and the panel and jacket effect are of the linen. Plaited yoke of self tone net, unlined. Black straw hat with imitation quills in banana colored suede.

STUNNING DINNER GOWNS AND A BEAUTIFUL COAT

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 870



SEEN IN THE SHOPS

More than usual originality and taste are shown in this season's designs for parasols, both shapes and materials appearing in varied conceptions. The form of the moment is the Japanese, an almost flat parasol with a large number of ribs. It is picturesque in the extreme for country use, and is presented in charming materials. That illustrated in the first sketch is made up in a fabric not seen heretofore in sunshades, it being a printed scrim. In texture this is quite coarse and almost transparent, deep cream in color, with great poppies in rose, backed by a fern-like green foliage. The lining of this is green, the frame gilt tipped, and the handle plain in light wood. Scrim is warranted to give the best possible service and cannot be excelled for every-day use. Price $4.50.

HANDKERCHIEF PARASOL

This, the original of the second drawing, takes its name from the shape of the frame, which is like two squares laid one over the other, the eight corners forming the tips. Every other tip is unlined, a rich red muslin lining the underneath square. For the top is used one of the prettiest patterns in the fancy scrim, a conventionalized rose and foliage motif, on a slender latticed background. The long stick is stained a deep red, matching the roses. The entire frame is gilt. This promises to be a very well liked sunshade, and sells for $7.50.

CANOPY TOP TAFFETA PARASOL

The much curved shape of this (No. 3) is in strong contrast to the flat and shallow Japanese. Its much curved ribs terminate in a sharply pointed top, accentuated by a long gold ferrule. In character it is the substantial and trig affair suitable for tailor-made gowns and coaching use, and is to be had in all colors. That illustrated is in a strong green taffeta of rich quality, the material put on with several tucks and rows of hemstitching. A self tone silk fringe borders it. Such simplicity of treatment allows for some elaboration in the handle, which is in teakwood, manipulated so that light colored rings and scrolls appear on the surface. Price $8.50. Handles this year are very slender and very long, whatever the shape of the parasol.

WHITE RIBBON INSETS

The fourth sketch shows one of the most attractive new ideas, that of using flowered ribbon as a panel around the centre of the parasol. The effect is lovely and one may find any and all combinations of color to choose from. The one shown is in finely striped black and white taffeta, the pompadour ribbon in shadowy pinks and blues. The stick is in very light natural wood, a four-sided handle that slopes off into an oval top. Most inexpensive is this fetching model, costing only $3.50.

WASHABLE CRÊPE WAIST PATTERN STAMPED FOR EMBROIDERING

Everything requisite to the embroidering and making of a smart waist is included in a small package, and the cost complete only $1.25. There are three yards of material, a fine white cotton crêpe, and this is stamped with an effective pattern on fronts, collar and cuffs. Embroidery floss is provided both for stuffing and for the over part, and there is also a full size paper pattern for cutting and making the waist. Its model is plain tailor made with a turndown standing collar and turnback cuffs. The patterns come in four sizes, 34, 36, 38 and 40. There is nothing more in favor this year than cotton crêpe, and by availing oneself of this wonderfully inexpensive outfit a handsome waist may be produced for almost nothing.

LINGERIE TO EMBROIDER

The same firm that prepares the waists offers also charming lingerie sets, the design stamped on fine French nainsook. An especially good one is in a heart medallion pattern, supplemented with slender vines. Scallops and buttonholes at the neck form the finish, scallops alone appearing at armholes and skirt ruffles. A combination corset cover and skirt, or corset cover and drawers, costs $1.25. A three piece corset cover, made to come below the waist with a short bias ruffle, sells for 40 cents. The night gown is cut with a short cape sleeve and shallow round neck. Its price is $1.25, while the chemise of the set is marked $1. Ample floss to embroider and a paper pattern with instructions for cutting go with each garment. The same set comes in an effective fleur de lys motive. This work is a delight for leisure summer hours, and goes to add most attractive articles to one's wardrobe.

SHOE POLISHING OUTFIT

The polish put forward, together with dauber and brush, in a compact and strong box, is advocated as one of the best preservers and polishers of black leather on the market. It is water proof and requires no moistening to use, and to keep in perfect condition needs only to be securely corked. It gives a quick and brilliant shine. An excellent device is found on the side of the tin box of paste, a key by which the lid is lifted, so that it can never stick. The polisher and dauber are both of lamb's wool, which accomplishes its object with small exertion. All manner of possessions aside from shoes may be rejuvenated by this blacking; harness, for instance, takes to it splendidly, as well as traveling bags, rubbers, and black enamel of various sorts. The price complete is 25c.

NEW TOWELLING FABRIC

Face cloths and towels are brought out in a new fabric which combines the roughness of the Turkish towel for healthy friction with a smooth surface for soothing tender skins. The two sides are different, one smooth and soft, the other looped like the ordinary bath towel. The loops are knitted right into the fabric so that they will not pull or wear out. As the textile is porous it dries quickly, allowing the air to circulate freely, thus keeping pure and sweet though in constant use. The edges are bound in various colored yarns, guaranteed fast dyed. Face cloths cost 5c, the towels 15c in small size, two for 25c. Regulation bath sizes are 35c. One thus has both friction and soothing in the one towel.

LINGERIE RIBBON LACES

There is no question but that this ingenious device meets a long felt want. Two yard lengths of ribbon, in every possible color in silk, satin and fancy weaves, are made with a covered tip at either end. This tip is put on inside the ribbon, so that it cannot pull off, and does away entirely with the use of a bodkin. The wonder is that such a practical method, so simple and so useful, has not been thought of before. Half inch ribbons sell for ten cents. Shoe laces also come in this make.

ATTRACTIVE SEWING CABINET

A dear little adjunct is this for the sewing room, made in mahogany finish, its lines simple and severe, after the Mission styles. It has a rack for eighteen spools, a drawer and pincushion, the whole measuring only a little over seven inches high by four and a quarter inches square. It is not only serviceable and handy, but ornamental as well. Price $2. It is sent to the customer neatly boxed, charges prepaid.

DUTCH COLLARS TO EMBROIDER

Are made up complete with lace edges and insertions and stamped for hand embroidery. There are a dozen designs to choose from, and they sell anywhere from 50c upwards. Pure linen is used for them. The broad flat collar will be worn almost exclusively this summer and the good looking ones are quite high priced, so that this method of home manufacture will prove a great saving.

NET RUCHE

A full ruche, not very large, with louisine ribbon bows in black, is to be had at one of the best shops for $3.95. It is made of a fine black silk net, very durable and serviceable. Neither moisture nor a light wetting will affect it.

RAJAH SILK SHIRT WAIST

An up-to-date model, simple but charming, is presented in an oyster white rajah. Half-inch tucks run all the way down from neck to waist, and around the sleeves. The cuffs and the flat collar are finished with a fine plaiting of the silk. Price $11.50.

VERY SMART

is a handbag in bright green high glazed English morocco, oblong in shape, with a double handle of leather loops. On the outside there is a vanity pocket under a leather flap with a gilt catch. In this is a small beveled mirror bound in leather, a powder puff, a gold pencil and a memorandum tablet. Price $6.75.

PLAIN WASH SILK SHIRT WAISTS

These are made entirely without fullness, save for a one-inch tuck over each shoulder, just at the armhole. There is no yoke either back or front, and the whole outline is severe and mannish. Crystal buttons fasten the front and the link cuffs. A smart one is dark blue with a double hair line stripe in white. The model comes also in a white ground with stripes in blue or black. The silk has more body than the usual wash variety, more like a thin foulard or surah. It launders splendidly.

HABUTAI SILK

is one of the best qualities for blouses, rich in appearance and dependable for wear. A white one that sells for $11.50 is tucked up and down in groups with a Dutch collar of heavy real Irish crochet combined with net. The sleeves are prettily tucked in bias groups and finish in a point on the hand.

THE LATEST CORSET MODELS FOR SLENDER AND FULL FIGURES

FROM THE AMERICAN LADY CORSET CO.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 870

50-40 OR FIGHT. By Emerson Hough, author of the Mississippi Bubble. The Bobbs-Merrill Co., Indianapolis, Ind., $1.50.

When Polk was nominated for President in 1844 over Van Buren, whom the South would not have because he was opposed to the annexation of Texas, the Democratic National Convention demanded "the reoccupation of Oregon and the reannexation of Texas." Bancroft of Massachusetts, the historian of the United States, who helped to nominate Polk and was rewarded by the post of Secretary of the Navy, says that his chief took office with three darling objects in mind, the annexation of Texas, the acquisition of Oregon and the conquest of California. In effect, he accomplished all these, but the Southern Democrats were greatly embarrassed by the Oregon acquisition, since they realized that the far Northeast must of necessity come in as free territory. It was the defeat of Van Buren, and the election of Polk on these issues that led to the creation of the Free Soil Party, the forerunner of the Republican party, and paved the way for the exclusion of the Democrats from office for the better part of a half-century.

Some of these public matters and several related and unrelated private matters make the substance of Mr. Hough's story. He is a bit melodramatic, and rather too insistent upon the feminine note, but he has made a going story, which is not too much at variance with historic truth. It may well be doubted whether Calhoun ever really favored the annexation of Oregon, but no matter for that: Mr. Hough's Calhoun is a living figure. W. P. Trist, who appears as the autobiographic narrator, must have been that minister to Mexico whom the Mexican President bluffed in his early attempt to purchase territory without resort to war. There have been many worse historical novels than this of the Oregon re-occupation.

MR. OPP. By Alice Hegan Rice, Author of Mrs. Wiggs of the Cabbage Patch, Lovely Mary, Sandy, etc., with illustrations by Leon Guipon. New York: The Century Co., $1.

Mrs. Rice has created a new character of a kind strange to current American literature in this age when everybody is seeking to show us heroes of the powerful, aggressive, selfish type. Mr. Opp is a poor creature, tried by ordinary human standards. He is physically insignificant, intellectually weak, and while egotistical, restless, practically ineffective. On the other hand, he is capable of unselfish devotion, deliberate self-sacrifice and heroic financial honesty. He embodies the genuine ruling influence of his superficially squalid life in this bit of characteristically ill-expressed philosophy. "But a decent sort of a individual, or rather soldier, carries his orders around with him, and the chief and principal thing he's got to do is to follow them. What the fight is concerning or in what manner the general is a-aiming to bring it all correct in the end, ain't, according to my conclusion, a particle of our business."

There is a group of well executed minor characters in the book, some of whom furnish much homely humor, and there is a sort of secondary hero, a refined and intellectual youth whom Mrs. Rice apparently intends to make interesting, but whose bitter and egotistical self-pity is far from being attractive, though it accentuates the humble virtues of Mr. Opp. No doubt Mrs. Rice intended the more intellectual character in part for this purpose.

THE RULE OF THREE: A STORY OF PIKE'S PEAK. By Alma Martin Estabrook, illustrated by George Brehn, Boston. Small, Maynard & Co., $1.50.

In spite of a violently alliterative opening, Miss Estabrook's little extravaganza is extremely clever and entertaining. Her descriptions are epigrammatic and effective, her dialogue is lively and natural, her highly improbable situations are both amusing and interesting, and there is at the end of the story a note of genuine passion. The Rule of Three will prove nothing more than ephemeral, but it will please while it lasts, and there are touches in it that seem to promise better things.

MERELY PLAYERS: STORIES OF STAGE LIFE. By Virginia Tracy. New York: The Century Company. $1.50.

Virginia Tracy's stories of stage life, republished from several magazines, make a volume uncommonly live, rich and moving. The author knows her mimic world and its people, sees with a keen but sympathetic eye their foibles of improvidence, vanity, jealousy, their compensatory impulsive generosity and loyalty. It is the actor and actress in hard luck that most strongly attract her, and she sets forth with sure touch the cheapness and vulgarity of the boarding house, the little group of summer stranded players, in debt, shabby, half desperate, yet pathetically expectant of the coming engagement, the luckless applicant for managerial favors. In the midst of squalor and sordid anxieties, she shows us youth, beauty, idealism, the passion of love, strong, clean, white with the splendor of its truth and purity. There is humor, too, of phrase and of situation, and never the touch of mere brutal coarseness that mars so many stories of stage life. A pleasant, wholesome, heartsome book, this, though hardly one that will allure youth to the actor's trade.

THE NEWEST BOOKS

Tales in verse are no longer the fashion, perhaps because few of us care for verse, but Mr. Hermann Hagedorn has braved a stupid public opinion and written The Woman of Corinth, in four cantos. Mr. Hagedorn's poem meets the first requirement of all fiction, in that it is interesting; the reader really wishes to know what is coming next. It is a truly dramatic poem, with a proper sequence of incident and an unexpected denouement. Of course, it might have been all this without being in verse, and the only excuse for putting in that form what might have been put in prose must be found in the fact that the medium adds a grace to the tale. Mr. Hagedorn's medium does this very thing; his verse is sweet, and within the limits of his rather short lines, sufficiently varied. He is happy in his tropes, and apt at making condensed and picturesque phrases; now and then his lyric touch is nearly perfect. He has few echoes of the older poets, though the stanza beginning "In her garden by the river" suggests The Lady of Shallotte. Here is a bit from the end of the First Canto:

"In the garden droops the rose
'Neath the dewy pearls of sleep;
Blossoms drowse and petals close
In the garden droops the rose,
But the scarlet bloom that glows
On my lady's bosom white
Bows her dark head not in sleep.
In the garden droops the rose.
Hark! the sudden sob, the cry,
Muffled word and answer light—
'Lover, lover, in the night.'"

RECENT FICTION

Mr. Charles Clark Munn is evidently a man of sound moral principles and worthy intentions. At least one is led to infer as much from his half dozen or more of novels, of which the latest edifying example is entitled Myrtle Baldwin (Lothrop, Lee & Shepard Co., $1.50). The heroine, cruelly treated by her brutal grandfather, Cap'n Jud, on lonely Folly Island, arouses the sympathy of a young visiting yachtsman, who very considerately lent the maltreated maid $50 to aid her in running away to the great city where she hopes to earn her own livelihood. Myrtle flees from her unfeeling relative to become involved in no end of unpleasant experiences. Arriving, after much tribulation, at the city, she prefers to nearly starve rather than yield to insidious temptation, and finally succumbs to fever from privation. Let us hasten to add, however, that on recovery Myrtle finds a belated reward for her virtuous conduct. The story is mildly interesting, but the characters are crude and unreal, and the author's intention to teach a trite moral lesson is so painfully obvious that the reader is wearied long before the end is attained. No doubt some will be edified by Myrtle Baldwin, but as a contribution to literature the book is of slight consequence. The illustrations, especially the frontispiece, could have been spared.

The Journal of a Neglected Wife, by Mabel Herbert Urner (B. W. Dodge & Co., $1.10, net) is the somewhat painful record of an emotional woman's gradual realization of the faithlessness of her adored husband. When the cruel fact is brought home to her beyond doubt the wife is dominated by the fear that events will take such a turn that she cannot in self-respect accept confession and avowed repentance as adequate atonement. The climax comes with the death of the other woman and the infant that both she and the man had cherished. The latter then discovers that he still loves his wife, and promptly makes full confession without attempting to extenuate his fault, and the much enduring wife actually forgives him. Judging from the final letter written by the man to his neglected helpmeet, we cannot feel optimistic concerning the future happiness of the reunited pair. The journal is far from cheerful reading, but at least one is impressed with the reality and pathos of the wife's story.

CONCERNING ANIMALS

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

CRUELTY WHICH AFFECTS THE CONSUMER

Cruelty in the Transportation of Poultry and Its Relief, was the subject of a thoughtful paper by George A. H. Scott, Secretary of the Illinois Humane Society (Chicago), read before the American Humane Association at its latest convention. It was shown that weather conditions govern the poultry trade, in hot weather poultry being carried alive to market, and in cold weather shipped "dressed." Crates of poultry are often piled up in a car, one on top of the other, in total disregard of cruelty it may inflict upon the fowl by depriving it of pure air. There are no facilities for watering or feeding, although it is claimed poultry is fed and watered at transfer points in long hauls. In hot weather many of the fowl die as the result of suffocation from overcrowding, and they are sometimes ill when shipped, and so die on the way. Poultry overheated or nearly suffocated from crowding and consequently in a frenzied state, cannot, of course, be fit for human food. In some States, notably Pennsylvania and Colorado, especial laws have been enacted for the prevention of cruelty to poultry, but until all the States undertake the work little of the evil can be remedied. As the traffic in fowl is almost all interstate, a federal law is suggested as the only adequate means of correcting abuses. The basic difficulty is that commercialism all along the line causes live animals to be treated and handled as dead freight. A fowl should be started from the shipping point properly crated, and under the protection of a law which will enable it to have the ordinary inalienable right necessary to existence—space in which to breathe, fresh air, water and feed sufficient to prevent its suffering from actual hunger or thirst, and which will secure for it a humane death in the end. Copies of this address in full may be secured from the American Humane Association, State Street, Albany, N. Y., for a few cents, and it contains many valuable suggestions, as well as interesting, if sad, facts, in regard to this food product. The subject matter is one in which all consumers of poultry are vitally interested, for meat from the carcass of fowl that have been tortured in the last hours of their existence is not fit for human consumption. When dietary science is better developed it will be definitely known just what diseases result from this class of unfit food.

DEVICES OF CRUEL CABMEN

The unenviable reputation for cruelty of the Paris cab drivers was further evidenced lately by the orders given out by Prefect of Police Lepine, according to whom many coachmen and teamsters use whips with a heavy leather thong, while others even introduce into the leash pieces of iron or lead, hidden in the knots. The prefect asks his subordinates to watch carefully for any such cases, with a view to punishing those who practice these forms of cruelty.

HORSE MISERY SAVED BY A. S. P. C. A.

In the annual report of the A. S. P. C. A. it is encouraging to note that the percentage of activity in the matter of arrests, complaint investigations and examination of horses was very much higher in 1908 than in any year of the Society's existence. It should also be noted that at Willis Avenue Bridge, at 125th Street, New York City, which is a veritable hotbed of cruelty, and where heretofore the perpetrators (for the most part Italian and Russian vendors) had been allowed to wreak their brutality unchecked, many drivers were arrested, many unfit horses destroyed, and hundreds of others were ordered out of the shafts. An interesting item of the report is the showing of arrests by police officers for cruelty to animals, which numbered 751—a very different record from that of police inactivity under the regime of the ex-president, John P. Haines. Nearly 5,100 horses unfit to continue work were destroyed by the A. S. P. C. A agents during the year.

THE EAST SIDE STUDYING VACCINATION

An interesting development of the anti-vaccination reform was given recently, when John H. Bonner, of England, spoke on the subject before a club of the People's Institute. As is known, this association is made up almost exclusively of East Side foreigners, who live in environments more or less un-American, and to have a reform such as this presented to this particular class, which is composed largely of Jews, is distinctly a gain for the movement. Vaccination is a subject concerning which parents should not take the word of any one physician or layman, but should inform themselves exhaustively. There is, fortunately, a considerable amount of literature on the subject, written by physicians of standing and by others who have carefully studied the matter. The whole bacteriological theory of disease is on trial, and no person who pretends to take an interest in important current questions can afford to remain ignorant of the controversy which is being carried on vigorously here and in England.

THE COMING METHOD OF DISEASE PREVENTION

A notable event in the history of the fight with disease, was the dinner given on 31 March by the citizens of San Francisco to Past Assistant Surgeon Rupert Blue, of the U. S. Public Health and Marine Hospital Service. This was intended as an expression of appreciation by the people of that city for his effective services in the recent sanitation campaign which was so successful in eradicating the bubonic plague. San Francisco is now said to be the most sanitary and healthful city in the United States, if not in the entire world. Not only has the bubonic plague been banished, but the health records show that the ordinary fevers common to all large cities have been reduced fifty per cent. as a result of this sanitary campaign. Assistant Surgeon Blue should be given a roving commission, so that he might visit and enlighten all the Boards of Health in the country as to the methods by which he achieved such solid results in so short a time. Preventive medicine is the foreword cry of the progressive physician; Surgeon Blue used even a better method, namely, preventive sanitation—the twentieth-century means of combatting disease.

Next week Vogue will publish its annual Outing Number. Among the many features of special interest will be a number of attractive photographs of Shetland ponies published in the Concerning Animals Department.

BECOMING NEW MODELS FOR CHILDREN

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 870

Seen on the Stage

CHARLES FROHMAN PLANS A REPERTOIRE THEATRE

THrough his general manager, an announcement of the utmost importance has just been issued from the offices of Charles Frohman concerning a possible change in the operating policy of the Empire Theatre next February, providing the plan which will go into effect next season at the Duke of York Theatre, in London, proves that repertoire can be conducted profitably. Mr. Frohman is now in the British metropolis, where he is negotiating for plays and players with which to begin the experiment that for a long time he has wanted to put into actual operation, and associated with him in his foreign enterprise will be Granville Barker, who will be remembered as a candidate for the post of director of the New Theatre here; J. M. Barrie, George Bernard Shaw and John Galsworthy. Mr. Frohman has issued a broadcast invitation to ambitious dramatists to submit their works to him, and gives assurance that he will see that all manuscripts submitted are treated with unprejudiced fairness, regardless of whether the author of a play is, or is not, well known. He asks only that dramatists who contemplate sending in manuscripts will disregard the theatrical element and write of the life they really know.

Speaking of his pet plan in London, Mr. Frohman has said: "I would have the dramatist treat existence as, in his eyes, it is lived, not as he thinks people want it on the stage. I advise him to learn the conventions of the stage, but, chiefly, that he may be able to disregard them. The Repertoire Theatre—which will be the rechristened name of the Duke of York—will show no preference for any particular kind of play. I want what is good of any kind. The company I am forming, and which will shortly be announced, will contain a number of stars, but there will be no starring. The authors must also suffer pecuniarily, because a play will not have a long run, and the actors will have to work a great deal harder, but we all know what we are doing, and we believe there are recompenses. The method of running the plays will be to give two in the first fortnight, that is to say, they will each be played four times a week, but soon a third will be added, and then the three will share the week. Thus it will go on, one being dropped occasionally to make way for another, but all being frequently revived, as long as they are popular. No play will be presented oftener than four times a week, but it may be presented every week in the year, and frequently afterward. The venture will be in full operation at the Duke of York Theatre by February next, and if it succeeds I shall duplicate the scheme immediately at the Empire Theatre in New York."

It is to be sincerely hoped that Mr. Frohman will find hearty public responsiveness to this proposed plan, for there can be no doubt that, conducted along the broad lines he indicates, it will exert a powerful tendency for good in the field of drama. Nowadays we have too few companies of even balance to do adequate justice to the plays which are being presented. Indeed when a play is cast so that each role receives full and thoroughly capable treatment it becomes a matter of special mention by the critics. And apart from this, it can readily be seen that the plan will stimulate dramatists to their best endeavor, because, while the financial rewards may not be as great, the prestige of an accepted play for the repertoire of the Empire will wield an appreciable effect upon other managers when a successful writer submits one to them.

TWO PROMINENT MANAGERS JOIN THE SYNDICATE

IF there ever has been any serious speculation as to the genius of A. L. Erlanger in theatrical business matters, it must surely have been swept away since it has become known that he has brought into the fold of the so-called syndicate David Belasco and Harrison Grey Fiske, the leaders of the Independents, who for many years have held out against alluring inducements. The arrangement (completed less than a week ago, and only a short time after the return from abroad of the executive member of the firm of Klaw & Erlanger) provides that all future bookings of the productions controlled by the two heretofore independent interests shall be placed through the former named concern. After this season the Belasco and the Fiske plays will be seen in other theatres than those in which previous productions have been given, for now there will be some three hundred houses to choose from, and obstacles which formerly had to be overcome, or turned from in despair, will no longer loom up as bugaboos.

That it will lighten the tasks of Mr. Fiske and Mr. Belasco is, of course, obvious, and that it will strengthen the position of the already powerful firm which brought about the partial unity of interests goes without saying, but just what it will do for the theatre-goer remains to be demonstrated, although the declaration is made that the sole purpose in view is to provide that part of the public, which has not had the opportunity to see the Belasco and Fiske plays, with privileges heretofore non-existent. If the standard of quality, which has been a conspicuous mark upon the productions of the two erstwhile leaders of the ultra-independents, does not suffer in consequence of the new arrangement, there will be cause for rejoicing, for unrestricted booking facilities is what every manager must have before he is justified in considering the putting on of a play.

Those critics of the theatrical trust who have lustily decried its operations and methods as harmful to the artistic results of the drama have not been so vigorous lately in their condemnations, and it must be said that, while there is no denying the power of such a theatrical organization to throttle progress in the branch of stage-production by advocating cheap scenery, costumes and accessories, it is, nevertheless, true that the majority of plays, musical comedies and extravaganzas flying the Klaw & Erlanger banner or appearing in the theatres controlled by them, have borne evidence of skillful treatment in this respect and the expenditure of vast sums of money.

Of course, there are many who oppose centralization in any industry—and the operation of theatres and plays must now be acknowledged to be an industry—on the ground that the elimination of competition removes the salient factor for the best advancement of that industry, but there are also plenty of people who insist that this is a condition of mind and not of fact, and if the truth were known, it probably would appear that the existence of the theatrical syndicate has been too short-lived to permit of an intelligent opinion as to whether or not it has had a detrimental action upon the progress of the drama in America. In certain respects there can be no denying that it may have operated against the welfare of certain individuals who have had to bow before the dicta of the mighty controllers of things theatrical. On the other hand, by its far-reaching connections and immense operations the syndicate has made possible the steady employment of men and women who, before the perfection of the vast machine, were dependent upon the resourcefulness of a single manager whose position, frequently, was not strong enough to enable him to carry out to completion the early formulated plans. The situation is not wholly unlike that shown at the final moment of the play called The Battle, when the characters unfold a chart of a plan to construct a model tenement house district, and, as the audience sits expectant of some solution to the problem—the last curtain descends. It is a question which has not yet been answered to the satisfaction of all who are interested, and no one can state, authoritatively, when it will be.

Following close at the heels of the announcement of the Syndicate-Belasco-Fiske negotiations came another which, if of lesser importance, indicates which way the wind is blowing. It confirmed a contract made by Charles Frohman—allied with the syndicate—and James K. Hackett, who has figured as an independent, whereby the latter will be starred next season under the Frohman management. With these vastly important deals closed, it now appears that the Shuberts stand practically alone as independently controlling theatres and productions, and so, according to the statements of Lee Shubert and a number of other managers who are identified with the other side, everyone appears satisfied and content with what the future holds forth. Just what it does hold for the play-going public will be anticipated with interest, but as the public is the final court of adjudication, in determining what will or will not be tolerated, it is difficult to believe that any steps will be made—either by the syndicate or the Shuberts—to proceed otherwise than in the direction they feel the public wishes them to. They are wise gentlemen, all of them, and none is desirous of killing the goose that lays the golden egg.

LAURA LEMMERS, OZA WALDROP AND MURIEL STARR IN GOING SOME, AT THE BELASCO THEATRE

THE GREAT JOHN GANTON

THe Great John Ganton, with George Fawcett playing the stellar role of the stockyard king, was given its New York premier at the Lyric Theatre last week, and proved itself a play of throbbing human interest. There had been a good deal of interest on the part of first-nighters, not only because J. Hartley Manners was the playright chosen to dramatize Arthur J. Eddy's novel, but also because the story itself presented possibilities of exceptional character, and while not warranting an unrestrained use of superlatives, there is no denying the fact that Mr. Manners has done his work well. Indeed, when one considers the success he has attained with his previous plays, The House Next Door and The Patriot (the latter written jointly with William Collier), both of which are altogether different in theme and purpose, it may be said that this writer seems capable of accomplishing even bigger things than he has yet touched.

With the exception of a single act, The Great John Ganton is an entertaining and at times gripping play, but it cannot truthfully be called great. One feels the influence of its chief characters, and for them a sympathetic response, yet that rather sorry second act detracts from the merit of the work in its entirety. There are only two personalities of real power in the many which appear—one the dominating John Ganton, the rugged, indomitable head of the largest packing house industry in the far-famed Chicago stockyards, and the other Laurence Delaney, a suave, polished stock operator of none too enviable repute. The rest serve merely as human links in the progress of the story.

Anyone who has walked through any part of the "yards" of the Windy City, and felt sufficient interest to examine the interior of one of the offices from which orders emanate, will be quick to recognize as appropriate the setting selected for the first act. The old-fashioned, battered desks, the rickety chairs and the antiquated office

appearances all breathe of vigorous and up-to-date business methods. One is not at all surprised when the Great Ganton himself comes in hatless, with unbuttoned collar flaring at right-angles to his powerful neck and with string tie dangling straight down his shirt front, for there is power in every line of his face, in every move of his big frame and in each sentence he speaks. As he himself expresses it, he thinks and acts simultaneously, and he evidently has had the faculty of thinking right, regardless of the question as to the absolute honesty of the manner of his action. He is a perfect type of the fearless, aggressive commercial leader determined at any cost to add more millions to those already won. Smashing, unrelentless methods are the ones he employs, and he never stops short of the particular business goal he is seeking, so that when one hears him giving orders to pay thousands for bribes, and to send certain employes to Canada to escape being quizzed by the Inter-State Commerce Commission, one accepts it as the way the big corporations have of doing things.

It is a baking hot day when the play opens, and although the noon whistles are blowing, Will Ganton has not appeared at his post of duty. His lately acquired college ideas of life have not pleased his sturdy father, who is trying to shape him to run the business he feels he soon must relinquish, and when on this particular morning John Ganton reads in the society columns of a daily newspaper that his only son has entertained at dinner the previous night a certain Delaney and the daughters of old Jim Keating—the latter a man whom he has ruined and hounded to his death—the old man is furious. And when the party presently appears on a tour of inspection of the yards there is a moment of tenseness in the private office of Ganton & Co.'s chief. Ganton surlily greets the guests of his son, and after insulting them asks them to leave. Then the boy and his father lock horns, and the former is ordered never to see May Keating again under penalty of being disinherited. But the son is also something of a fighter, although sadly deficient in business knowledge and experience, and stubbornly refuses to permit anyone to dictate what he shall or shall not do outside business hours.

For a week after this encounter Will Ganton toes the mark of business in a manner which thoroughly wins the approval of his father; but unknown to the latter spends every moment of his spare time in the society of the young woman he wishes to marry. The only really satisfactory scene of the second act comes at the close, when Delaney is giving a dinner to young Ganton, Miss Keating, Allan Borlan—a college chum of Ganton's, who is head of a rival packing plant—and Hester Ganton, Will's sister. By an odd coincidence the four young people have become engaged, almost simultaneously, and the dinner is to be a sort of celebration of the double event, but John Ganton strolls unwittingly upon them on what develops to be a "first visit" to a golf club, and at the conclusion of the scene which follows Delaney and the wife of John Wilton—far too fond of each other for safety's sake—depart with the sting of the old man's lashing words sinking deep.

LILY BOARDMAN
A promising young singer who is to appear in musical comedy this season

Then comes the break between father and son. Will Ganton is not in sympathy with his father's ruthless methods of business, while he is with those of Allan Borlan, who believes in considerate treatment of others, fairness in competition and open honesty, and in his desire for independence in order that he may be able to marry, young Ganton is persuaded by Delaney to buy heavily in a security which it is believed will advance in value. Delaney, receiving his tip from the husband of the woman to whom he is paying attention, in a moment of involuntary indiscretion is placed before Wilton in a bad light, and as the latter is a director of the company whose stock is supposed to be due for an advance, he decides to take his little revenge by securing the passing of the dividend, which turns the market and wipes out Delaney along with the younger Ganton. Then Ganton, staring a debt of $115,000 in the face, goes to his father, who offers him his check for the amount if he will promise never to see May Keating again. In the end he gives him the money, taking Will's interest in the firm of Ganton & Co. for payment, and the two separate.

However, everything works out nicely in the end, for John Ganton, fighting unsuccessfully against an ailment which finally puts him down, sends for Will (who has been in a hospital recovering from injuries received in a moralistic crusade with Allan Borlan) and May Keating, and tells them to marry.

George Fawcett, who is an admirable player in rôles of the rough, rugged sort, won fresh honors for his realistic portrayal of the packing magnate, John Ganton, while, as Delaney, Edward Emery also deserves special commendation. A. H. Van Buren was scarcely convincing in the rôle of the younger Ganton, but Jack Webster made a good deal of the small part of Allan Borlan; Laurette Taylor was fairly acceptable as May Keating; as John Ganton's faithful old secretary, Frederick Burton was adequate, and Jane Peyton was attractive.

LOUISE DRESSER
In The Candy Shop, at the Knickerbocker Theatre

THE NEW THEATRE PROSPECTUS

THose who have been looking forward with impatience to the announcement of the opening of the New Theatre will be pleased to learn that the first performance is to be celebrated about 1 November, and that detailed information of the plays to be given is promised before long. In a prospectus sent out by the directorate of the organization, Winthrop Ames, John Corbin, and Lee Shubert, the good news is conveyed that the prices of seats for dramatic performances will not be increased beyond those which now prevail in the better theatres along Broadway, which means that the highest amount charged for a place in the orchestra will be $2, while the rear rows of the top balcony will bring but 50 cents a sitting. To those who are particular about occupying the same seat at each performance attended the management presents opportunity for season subscription, and this includes the whole of the orchestra, balcony and second balcony. Another feature connected with the sale of subscription seats is that a subscriber is given the right to rêengage the same place from season to season, if so desired.

Although several plays have already been chosen, the titles will not be made public at present. It has been learned, however, that two-thirds of the dramatic offerings will be modern dramas and comedies, and that the classics will have ample representation in all the performances remaining. The season, which is to run twenty-four weeks, will be so arranged as to have no extended run of any play, however popular it may prove to be. During the opening week the present idea is to give three productions. In its official prospectus the directors of the New Theatre declare that, although "leading parts will always require interpreters of special eminence, the particular aim of the theatre will be, by careful attention to minor rôles and all details of stage management and presentation, to insure productions of uniform artistic excellence." Despite the fact that no word is mentioned of any players thus far engaged, it is understood that Julia Marlowe and Edward H. Sothern have already been secured to head the company — for the opening weeks, at least.

A circular which has just been made public states that subscriptions applied for will be assigned by lot day after to-morrow, 15 May. There are several ways by which seats may be subscribed for, details of which may be obtained of the New Theatre management.

GOSSIP

ABility to assume a rôle on short notice is one of the factors which managers admire in a player or singer, and many careers have been begun and won solely through the possession of this desirable quality. Lily Boardman, a young aspirant for honors in the field of musical comedy, is one of those who have saved performances at the last moment by preparing a part in a few hours and then "going on" and doing it to the satisfaction of all concerned. Miss Boardman is a striking example of what persevering study will do for natural talent properly directed. Her voice is a round, full soprano of sympathetic quality, and she has the much-to-be-desired ability of singing in tune. Her appearance on Broadway, which is soon to take place in one of the summer productions, will afford her an opportunity of taking a further step forward in her profession and enable the public to listen to a voice which bears a remarkable resemblance to a successful prima donna now singing in comic opera.

One of the interesting productions for the coming season is to be the first presentation in this country of Stephen Phillips' Herod, which William Faversham announces he will do in October. The scenery is to be built in this country, and the cast will include the services of one hundred and sixty-five persons, of whom forty will have speaking parts.

Max Rogers has closed a contract with Klaw & Erlanger to star next year in a musical comedy by Aaron Hoffman and Max Hoffman, to be called The Young Turk.

HENRIETTA CROSMAN
Who is now playing in Sham at Wallack's Theatre

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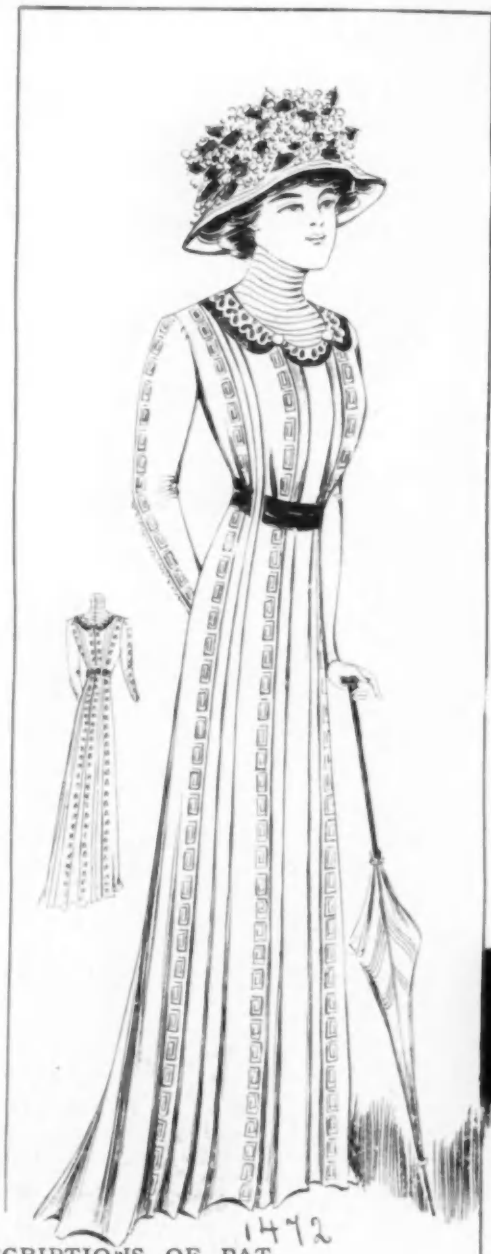

DESCRIPTIONS OF PATTERNS

No. 1472. Mourning gown of black crêpe de chine, laid in groups of side plaits from yoke to hem, which flare below the knees for fullness. It is caught in at the waist line by a crushed girdle of black crape. The yoke is of tucked black net, unlined, and bordered by revers of black crape, topped by smaller revers of dull black silk in eyelet embroidery and crape covered buttons. The Greek key design which extends the length of the gown and on the outside of the sleeves is made of silk soutache in a dull black. Black lace frills finish the sleeves from elbow to wrist. The materials required to make this model in medium size are 14 yards of crêpe de chine, 24 inches wide, ¼ yard of crape for revers and girdle, 54 inches wide; ½ of a yard of tucked black net for yoke, 24 inches wide; 2½ yards of lace for sleeve frills, and 12 pieces of soutache. This pattern is cut in 18 pieces, including waist and sleeve linings.

1473. Bordered foulard gown with a deep flounce, laid in plaits and topped by a puffed band of the silk. The shoulder pieces are formed of the daisy border and the sleeves are arranged with the border at the wrists. Yoke of allover lace and a vestee of folded silk. Diagonal girdle of black satin finished with black satin cabochons, set in plaitings of the silk. The materials required to make this model in medium size are 9½ yards of bordered foulard, 32 inches wide; 1½ yards of satin, 24 inches wide; and ⅜ of a yard of allover lace, 18 inches wide. This pattern comes in 18 pieces, including the waist and sleeve linings.

1474. Gown of fine, bordered batiste. The skirt has a deep yoke effect extending down into a panel in front, with shirred flounce at sides and back, and the border about the bottom. The bodice is draped around to the left, where it is caught under three white braid olives, the border being used to edge the yoke and the short, batiste sleeves. The tight, lower sleeves and the yoke are formed of finely tucked batiste, inserted with French valenciennes lace. The materials required to make this model in medium size are 7 yards of bordered batiste, 45 inches wide; 1 yard of white batiste, 45 inches wide, and 6 yards of lace insertion. This pattern is cut in 16 pieces, including the lining.

This model might also be made of fine white muslin or dotted Swiss with the border effect formed of groups of fine tucks and hand embroidered dots in color, and with the braid olives matching the dots.

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ART

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Forty-second annual of the American Water Color Society. Until 23 May.

Twenty-second Regiment Armory. Exhibition of Municipal Art. Until 16 May.

Wunderlich's. Etching and lithographs by Whistler.

Knoedler's. Pastels by Mrs. A. C. Barney, of Washington. Until 20 May.

Powell's. Paintings and pastels by Esther S. D. Owen. Until 15 May.

Branders'. Original etchings in color.

Ehrich's. Works by early American artists.

Astor Library. Reproductions of contemporary German and Austrian sculpture.

Lenox Library. Historical exhibition of artistic lithography and contemporary Bohemian prints. Pictures of animals in black and white.

Pittsburg. Carnegie Institute. Thirteenth Annual International Exhibition of Oil Paintings. Until 30 June.

Philadelphia. Pennsylvania Academy of Fine Arts. Fifteenth Annual of the T. Square Club and the Philadelphia Chapter of the American Institute of Architects. Until 16 May.

EXHIBITIONS TO COME

Poland Springs. Maine State Building. Fifteenth annual of paintings. 8 June to 1 Oct.

Seattle. Alaska-Yukon-Pacific Exposition. Opens 1 June.

PORTRAITS SHOWN AT THE SPRING ACADEMY EXHIBITION

Everyone who went to the spring exhibition of the National Academy of Design was impressed with the number of portraits and figure pieces and with the excellence of the majority of them. Especially was this so of the striking full-length portraits and of the three-quarter figures, for there were comparatively few heads.

The name of Sargent always impresses, and yet this artist was not particularly well represented by a three-quarter length standing portrait of the Countess Laszlo Szechenyi—nee Miss Gladys Vanderbilt—painted in a somewhat hard color scheme of blue and white. The pose of the figure is easy and graceful, and the background of stone railing and sky admirable, but there is a certain harshness about it. Irving R. Wiles had three portraits, if one includes the evident portrait study entitled The Quiet Corner, a graceful, fair girl reclining among cushions in a delightful, cosy corner. The full-length portrait of Mlle. Gerville-Reache as Carmen was much admired. The singer's brunette beauty of a striking type is admirably portrayed, the reds and yellows of the costume enhancing it, while the colors are most effectively handled, without exaggeration. Also charming in a totally different manner is the small, full-length, seated figure of little Miss Hollister, an attractive little girl in pink and white fluffiness.

Ellen G. Emmet's portrait of the Misses S. is an interesting canvas—the two sisters gracefully posed, one in a chair, the other perched on its arm—and is painted in a broad, convincing manner. Lydia P. Emmet sent two portraits, one of A Lady and Her Children, showing two dainty little blonde creatures with their attractive auburn-haired mother, and Playmates, a study of a little boy, a little girl, and a cat, which was awarded the Thomas B. Clarke prize. Cecilia Beaux's single canvas, the portrait of a dark girl, admirably painted, but with a color scheme of reds that jarred sadly, made one wonder at the artist for countenancing it. The gown one might forgive, but why place the sitter in a chair of that particular shade of red? Antonio Barone had a dear little girl, Carmelina, with a she, adorable expression; Hugo Ballin sent a small well-painted portrait of Miss B., and Adelaide Cole Chase a full-length portrait of Mrs. Ralph Adams Cram, gowned in white satin against a gray background—noticeable and effectively simple. A portrait head called Eleanor, by Mrs. J. Francis Murphy, was charming, the subject an extremely pretty girl in a quaint hat, while Louise L. Heustis' Mother and Son was painted with sympathy and the strength which one expects to find in the work of this clever artist.

Very striking and effective was Amanda Brewster Sewell's portrait of Mrs. John A. Weekes, shown in the second picture from the left in the middle pages of this issue of Vogue, and while the admirably handled mauve draperies of course do not show in the black and white reproduction, the grace of face and figure are apparent.. Another portrait, hung close to this one, was the admirably painted head of John R. Abney, Esq., by Mary Halleck Foote, who also sent a cleverly painted portrait of Miss Helene Metcalfe, although in the latter the expression seemed less happy. Louise Cox sent Belinda, a coy and pretty maiden, in lavenders and gray against an odd background, and a small and captivating Little Boy Green, painted with that insight into child nature which Mrs. Cox always shows. August Franzen's Portrait of Mrs. C. V., a charming old lady, easy and graceful in pose, was a thoroughly natural and life-like canvas.

Richard F. Maynard had two most satisfactory portraits, if one includes under the head of portraits the Moth and the Camphor Chest, a dear little girl in white, perched in a carelessly natural pose on a big chest. The other, a full-length portrait of Miss Ferne Stewart (fifth figure, middle page of this issue), showed this attractive young blonde in a fascinating gown of exquisitely blended greens, touched off with gold, and admirably painted. The expression, as may be seen, is excellent, and the pose easy and natural, and the picture attracted and held one's attention as soon as one entered the Vanderbilt Gallery. The portrait of Mrs. Walter Scheftel, by J. Mortimer Lichtenauer (see left figure, middle page of this issue), is another study in greens, a yellow fox boa, with the head of the animal over one shoulder, supplying a note of yellow, and W. G. Von Glehn's portrait of Mrs. W. T. Emmet is thoroughly in keeping with that artist's reputation.

William Sargent Kendall's portrait of pretty blonde Miss H. H., with a pet dog at her feet, was dainty and attractive, and the portrait of Mrs. George Sheffield, by Alphonse Jongers (see fourth picture, middle page of this issue), an interesting and finely painted work.

The middle figure in the group of portraits reproduced here is by Albert Sterner, a portrait of his wife painted in a quaint flowing gown with her pretty plumed hat held on her knee.

Among the portraits of men should be mentioned that of the artist Carleton Wiggins, by J. Campbell Phillips; Silvio Bicchi's portrait of Col. Frederick N. Lawrence, president of the Union Club; Rufus Fairchild Zogbaum's portrait of Commander Calahan of the United States Navy, while among the other figure studies, not classified as portraits, and yet coming practically under that head, are Robert Henri's striking full-length, the Picador, which doubtless is a portrait of some one of the artist's Spanish acquaintances; Francis Day's Brother, Harry W. Watrous' study of two young girls sitting at a table exchanging confidences, entitled Some Little Talk of Me and Thee There Was, an effective bit of characterization, and J. Campbell Phillips' The Purple Bow, a three-quarter length portrait of a very pretty girl, with a big white fox collar, muff and purple bow.

GOSSIP

The awards at the thirteenth international exhibition of the Carnegie Institute, at Pittsburg, have been announced as follows: First prize of $1,500 and gold medal, to E. C. Jarbeel, of Boston, for his picture entitled Girl Crocheting; second prize of $1,000 and silver medal, to George Sauter, of London, for Bridal Morning; third prize of $500 and bronze medal, to Bruce Crane, of New York, for a landscape called November Hills; and honorable mention to Elizabeth Sparhawk Jones, of Philadelphia, for In Rittenhouse Square; to Arnesby Brown, of Cornwall, England, for The Gate; to E. A. Hornel, of Scotland, for Amusement, and to Stanhope A. Forbes, Penzance, England, for The Village Industry. In the collection of about 275 pictures, nearly all of high merit, there are comparatively few portraits, but a large number of figure paintings, for the most part by foreign artists, and two groups of paintings by the eminent landscape artists, Alfred East, president of the Royal Society of British Artists, and Henry W. Ranger, of New York. These are of course features of special interest, the twenty-five works by East being hung by themselves in the entrance gallery, and the Ranger group occupying a wall in one of the main galleries.

Among the most important canvases of other artists are two by Sorolla y Bastida—Eu los Jardines de la Granja, and Plaza de Valencia; a portrait by John W. Alexander of Miss Helen Beatty, the daughter of Director Beatty of Carnegie Institute; Howard Russell Butler's portrait of Mr. Carnegie, painted for Princeton University; and two works by Gari Melchers, one a genre painting entitled The Morning Room, the other a portrait of ex-President Roosevelt in riding clothes, which is given the place of honor in one of the large galleries. There are more works by British painters than by those of any other foreign country, although Holland, Germany, France, Spain and Austria are all well represented.

One of Holbein's most celebrated portraits—that of Christina of Denmark, painted in 1538—was sold in London last week for $330,000. It belonged to the Duke of Norfolk, and was bought by a firm of art dealers who, it is said, have an American client for the picture in case the National Gallery is not willing to pay the abovementioned price for it. Another painting sold last week for the large sum of $40,000 is a portrait of the two Harsley Children, by Romney. This portrait, which was bought from a New York art firm by Mr. H. E. Huntington, of Los Angeles, shows the children dressed in white, standing under a large tree on a terrace, and was painted in 1793 when Romney was at the hight of his popularity.

MUSIC

GABRILOWITSCH RECITAL

The last big recital of the season took place in Carnegie Hall a few days ago when Ossip Gabrilowitsch, the famous Russian pianist, gave a farewell matinée concert before a large and enthusiastic audience. However, it must not be taken to mean that this particular "farewell" means good-bye for all time. On the contrary it will be merely an au revoir, for Gabrilowitsch has come to be a recognized musical factor in the life of musical New York, and another year will find him here busier, if possible, than ever. It is less than ten years since this master of the pianoforte first roused the music lovers of this and other communities of the country through his dazzling technique and broad, vigorous interpretations of the masterpieces of his instrument. We thought him then a highly gifted performer, possessing an equipment which promised to place him one day in the first rank of pianists. Although we have others who appear to take precedence over him, in so far as the term "great artist" goes, there is no denying the fact that he is entitled to be classed among the first dozen players of the world. And Gabrilowitsch is still growing.

At Carnegie Hall the other day this hard-working young Russian played a programme which would have taxed the capacity even of Josef Hofmann himself. It covered the widest possible range of variety and demanded not only great technical facility, but also exceptional powers of interpretation, to reveal the true and full force of the meaning of the composers. There was the Beethoven E flat major sonata, the Chopin sonata in B flat minor, and compositions by Grieg, Schubert, Hofmann, Schloezer, and Gabrilowitsch. It was a programme calculated to show the performer to special advantage, and there is scant need of saying that the pianist overlooked no opportunity which offered. Sterling musicianship, perhaps, was the most prominent virtue which Gabrilowitsch showed, and in the Beethoven and Chopin works his readings were a delight to those who appreciate expressiveness which is not marked by exaggeration of dynamics or tempi. We shall be glad to hear this pianist again, often, for he is growing in the right direction, and his future appears even brighter than it did a few seasons ago. This young man is always sure of good attendance when he plays in New York.

SOME OF THE NEW OPERA SINGERS OF THE COMING SEASON

Gulio Gatti-Casazza, general manager, and Andreas Dippel, administrative director of the Metropolitan Opera House, have just reached Europe, where they will be busily at work for the next three months engaging new singers and securing new operas for the next season of opera at the Broadway temple of music. A large portion of the public does not realize that, while opera, as it is given in New York, takes but twenty weeks of each year, the men who are in charge of the executive branch know no rest. They work all the time. Just at present Gatti-Casazza and Dippel are eager to secure the services of several artists of first rank, who will give opera-goers a new sensation during the season of 1909-10. Not satisfied with a company which is probably the strongest in existence—judged from an all-round standpoint—these representatives of the Metropolitan Company will scour England, France, Germany, and Italy for fresh vocal material to give further weight to the present personnel. Another duty, equally as important, will be the signing of contracts for the American rights of new operas. With Oscar Hammerstein already in the field ahead of the Metropolitan executives, the task confronting them is by no means an easy one, for there will be the keenest kind of competition for the best voices and the newest operas.

It will be interesting to know that some of the work of signing singers who will be new to Metropolitan Opera House audiences has already been done, and that no fewer than eighteen artists have been given contracts for appearance next season, who will then face the public of this house as opera singers for the first time. These aspirants for honors at the Metropolitan are: Anna Case, Alma Gluck, Selma Kurz, Jane Moris, Jane Osborn Hannah, Alice Nielsen, Vera Courtenay, Elizabeth Clark, Edmond Clemont, Glen Hall, Hermann Jadlowker, John Forsell, Dink Cilly, Vincenzo Reschiglian, Georges Bourgeois, Fernando Gianoli-Galetti, Antonio Pini Corsi, and Andrea de Segurola. The last named will be remembered as having been a member of the Manhattan Opera Company during the past season, where he sang the principal basso rôles with considerable success. The most prominent of these newcomers will be Selma Kurz, who is looked upon in foreign countries as the greatest coloratura singer on the continent.

Of the other singers the three in whom music lovers will be chiefly interested will be Alice Nielsen, Jane Osborn Hannah, and Glen Hall. The first mentioned has already won her preliminary spurs in the West and in Boston as a member of the San Carlo Opera Company, and her early appearances here are looked forward to with more than ordinary expectancy. Mrs. Hannah, like Glen Hall, began her career as a singer in the choir loft of a church in Chicago. She has a dramatic soprano voice of considerable natural beauty, and as she has been singing in opera in Europe for several years, she should give a good account of herself. Mr. Hall, who will make his first appearance as a regular member of an opera company in the fall, has gained a position of high rank as a concert and oratorio singer and is known as an intelligent artist. His voice is a light tenor, and the only question appears to be whether it will be large enough to enable him to be heard to advantage in the Metropolitan.

FUNERAL SERVICES FOR HEINRICH CONRIED AT THE METROPOLITAN OPERA HOUSE

This morning (13 May) at eleven o'clock, in the Metropolitan Opera House, funeral services for the late Heinrich Conried, former director of the Conreid Metropolitan Opera Company, will be held. The services will be public and the plan is to make them similar to those which were held for the late Anton Seidl. The Metropolitan Opera House orchestra will play several impressive compositions fitting the occasion, and the choir boys who appeared in the first performance of Parsifal several years ago will be heard. In addition to this a quartet, composed of Marie Rappold, soprano; Louise Homer, contralto; Riccardo Martin, tenor, and Robert Blass, basso, will sing. Augustus Thomas will deliver an oration. Rabbi Stephen Wise will conduct the services.

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[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

FEw of those who are blessed with beautifully shaped, silky eyebrows of just the proper luxuriance realize the help this feature gives in the general ensemble of the face; poor eyebrows are a great detraction to beauty and should be assiduously cultivated so as to bring them into better condition. It is not a very difficult matter to remedy in the great majority of cases, and those who try the improvement are certainly repaid for the small amount of trouble involved in applying a special cream once a day. The latter is exceptionally good for thin, scraggling eyebrows and gives gloss and brilliancy, and at the same time promotes the growth. The results are surprisingly good if a little of this preparation be massaged into the eyebrows every night before retiring, care being taken to use the outward movement in order to give the form of a crescent. Price $1 a jar.

What more alluring title could be given a lotion for the skin than "milk of roses?" Especially as roses do veritably lend their fragrance to this delightful preparation, which has for a basis one of the most prized of all toilet ingredients—benzoin. The latter is milky white and extremely softening to the skin, as well as whitening. Its use in this particular instance is to prevent the skin from tanning or burning, and to cure eruptions or irritations. As a complexion lotion, pure and simple, it has given widespread satisfaction, and the price is 50 cents a small bottle.

Should one have the slightest tendency toward a double chin, means should be taken at once to prevent its growing more pronounced. Among contrivances to affect this end is an ingenious little affair to be worn at night, which supports the muscles, reduces superfluous flesh and helps to obliterate lines extending from the nose to the corners of the mouth or from the mouth to the chin. The appliance is made of silk stockinette, bound with satin and finished at either end with elastics which give freedom and pliance. It ties into place with satin ribbons, and does not give the smallest feeling of discomfort. The formation of undesirable tissue under the chin is prevented by this little affair, when used in connection with an astringent lotion, and it has the additional merit of causing one to breathe through the nose during sleep, thus encouraging natural expansion of the lungs and preventing snoring. The price is $2 for the appliance and 50 cents a bottle for the lotion, with 14 cents extra for mailing.

Massage cream has arrived at such a state of distinction that it is to be found among the accessories of almost every woman who gives particular attention to the details of the toilet, and in France it is even more highly appreciated than in America. An excellent and very popular make has stood the test of many years and established greater confidence among its partisans with each month of its existence. The consistency is agreeable, the odor delicious, and the results exceptional. It is much used to build out hollows in the cheeks, throat and neck, as well as to eliminate wrinkles. If the massage is to be personally conducted it should always be remembered that the movement should be backwards and upwards, always rubbing in the opposite direction from the lines, and never harshly. Results must be brought about very gradually, and no sudden change should be expected. Price $1 a jar.

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THIS SEASON'S STYLES IN STRAW HATS—STRAIGHT AND CURLED BRIM MODELS—CORRECT DESIGNS IN COLORED HATBANDS.

There is a certain class of men which sacrifices everything to individuality, and it is doubtless to this that the hat of white straw with edging of black around the brim, or that of mixed black and white, or of green or brown straw, is intended to appeal. But so far as fashion, and, for that matter, good form, is concerned, anything in the least different from the standard and conservative in straw hats is so little worth the consideration of the man who dresses well that the best makers, instead of attempting variation in material or design have not even changed the proportions of their styles during the past two or three years, with the result that one finds the various shapes of this season precisely the same as those of last.

Of course, the models shown at one shop may not be exactly like those to be seen at another, or one maker may "push" a certain style more than another, but as there are only two types (which may be classified broadly as the straight and curling brim), and as each maker turns out a number of each, varying somewhat in proportions as well as in kind or quality of straw, the difference in general effect is hardly noticeable.

Of the first, the two styles illustrated on this page are, I think, entitled to be considered as most in fashion, for, while the "argaus" and fine split straws are standard—in every way correct and in good qualities usually a little more expensive than the sennits—the latter, or the coarse straws seem to me to have more style, and are unquestionably the best choice for

WIDE BRIM HAT OF COARSE STRAW

younger men. The wide brim model has a crown 2¾ inches and brim 2¾ inches, which represents in the first case about the extreme of lowness and in the second about the extreme of breadth; the other a crown of 3 inches and brim 2⅛ inches, which is about the extreme of hight and narrowness, or at least that of narrowness, for, although a less good proportion, the crown is sometimes made a quarter or a half an inch higher. Between these are styles with crown 3 inches and brim 2½ and 2¼ inches; also with crown 2¾ and brim 2⅛ and 2¼ inches, and since the exact proportions are in no way governed by any strict rule of fashion selection depends entirely upon what is most becoming. For a young man of good hight I think the coarse straws, with low crowns and wide brims the most stylish in effect, but for older men or stout men, or men with small heads and delicate features, the others are often more suitable. The very rough, spirally woven and knotty straws that used to be in vogue some ten or twelve years ago are now little used, and although one may still find the thick brims, most of them, while stiff and hard, so that they keep their shape no matter how damp the weather may be, are quite thin.

Coming to the second type—the hats with softer crowns and flexible curling brims—there are about three styles which deserve special mention as smart models, that (illustrated on this page) with flat top crowns and brim slightly curled at the edge, which is made of Mackinaw straw in several proportions—crown 2¾, brim 2½; crown 2⅞, brim 2¾; crown 3, brim 2¾; and crown 3¾, brim 2¾ inches—that (also illustrated) with circularly dented crown and wide rolling brim, made of bamboo fibre or other suitable material, and that of Panama grass with modified Alpine crown and fairly wide brim to be worn turned down in front and up behind, or in such other way as fancy suggests. Except perhaps among the college boys, who usually have a way of wearing their hats that for them constitutes a sort of fashion, this bending of the brim up or down at a decided angle is not so much the rule as it used to be, and as between the styles here described, or at least illustrated, except perhaps for older men, there is little choice so far as smartness is concerned. And it is also very much a matter of opinion whether any of these curling brim hats are more fashionable than the straight brim styles, although, being

A CURLING BRIM MACKINAW

less stiff, they are certainly more comfortable and easier to keep on in the wind. When the Alpine shape hat of Panama grass first made its appearance during the late nineties, its comparatively high price kept it from becoming common, and it was unquestionably regarded as more exclusively smart than the older style, but later on, when the cheaper imitations began to be used, the Alpine became so popular that many men went back to the straight brim hat. And since then, while the curling brim shapes illustrated have had seasons of special vogue, there is no longer anything particularly distinctive about them, so that the question of which to wear is one of comfort and becomingness rather than of fashion.

As for the status of the colored band or ribbon, I can do no more than repeat what was said of it last season, or, for that matter, the year before. If it has not been quite so much of a fad as in days gone by, on the other hand it must still be regarded as perfectly correct when of the right kind; that is to say, of dark shades and of stripe pattern. The light reds, blues, browns, greens, etc., whether plain or in combination, are never a good selection, and the up and down stripe figure and other designs are actually "bad style." A great variety of these ribbons may be found at the hat shops and department stores.

How.

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In order to control one's nerves one must learn to command one's involuntary muscles, which are the diaphragm, the heart and the intestines. By breathing deeply and controlling one's breath and so increasing one's lung capacity, the heart action is stimulated, and this supplies the nerve centres with fresh blood, and the nerves act upon the muscles and the brain upon the nerves and muscles.

In order not to have any waste of nerve force, the chest should be kept active by deep inhalations, thus loosening the tension of unemployed members, and to maintain the nervous system in a healthy condition a free supply of oxygen is of vital importance. Since it constitutes a firm point of support from which the muscles of the abdomen and those passing to the limbs may act, the chest should be fixed, and the persistent and regular practice of a breathing exercise will not only do this, but will give poise and self-confidence.

The movements of respiration stand in a double relation to the nervous system, being required to introduce oxygen into the blood, which takes up the oxygen, and freeing itself of the carbonic acid it contains, the latter thus acts as a powerful stimulus to the lung nerves. The impression made on these nerves is then conducted through the intercostal nerves to the muscles between the ribs, and the contraction of these enlarges the chest and leads to inspiration.

One should remember to avoid collarbone breathing, to cultivate the raised and active chest, and to gain control of the diaphragm in order to have complete mastery of breathing.

It is not necessary to take a long, tiresome trip to some far away place in order to be taught to care for oneself, for nature will come to one's aid with joyful alacrity in one spot as well as another.

But knowledge is not the only thing required. It is its application that counts, and this means steadfast determination.

At a certain establishment in New York where everything pertaining to the general culture of health and beauty is exploited one may also receive a course of instruction in deep breathing. These simple exercises have a wonderfully rejuvenating effect on the entire system.

HAPHAZARD JOTTINGS

SCIENTIFIC RACE ASSIMILATION

IN the course of a thoughtful address on Race, Religion and Marriage, Leslie Willis Sprague has stated that intermarriage between different races should wait upon the process of emancipation from the limitations of race, nationality, and creed. Only those who have much in common in culture and life-ideal can adequately enough understand the needs and qualities of each other, to render their union morally and spiritually helpful. The rigorous Catholic, and the dogmatic Protestant; the formalistic, orthodox Jew, and even the heterodox Christian; the rationalist and the rooted sentimentalist should not intermarry; but the Americanized, the cultured and emancipated man and woman, who have risen above the limitations of race and creed, may meet upon the basis of that humanity which is common to all, and may co-operate for the ethical ends of the sacred bonds of matrimony.

UNWISE METHODS

A tactless act on the part of some American missionaries in China, which resulted in anti-foreign demonstrations, was the purchase of property for a mission near the tomb of Confucius. How can the missionaries expect to promote the cause of Christianity by exciting the hostility of the people they want to convert? Outbreaks caused by the tactlessness of missionaries have been a prolific source of injury to American commerce, and have frequently resulted in seriously embroiling our government.

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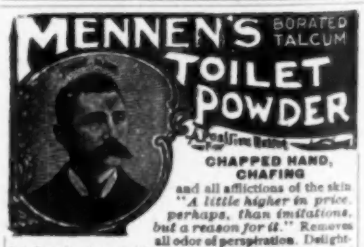

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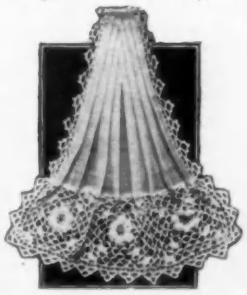
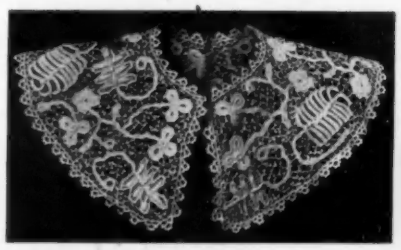
No. 1160 **KK**—*This attractive Collar is of real hand made Irish Crochet Lace; new raised pattern rose design. Jabot is of fine tucked linen trimmed with genuine hand made Irish Crochet Lace to match collar. A decided novelty. For set complete, only*.....$3.10

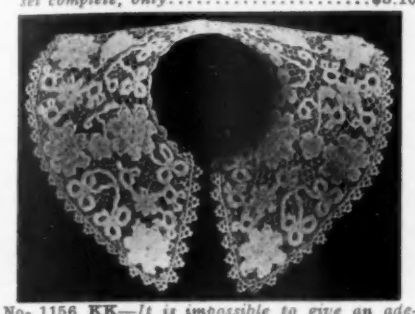
No. 1162 **KK**—*Chic, dressy Jabot of artistic design. Fine quality linen, trimmed with hand made, real Irish Crochet lace. Usually sold for double our price* $1.35



No. 1158 **KK**—*This Collar is one of this season's most beautiful patterns. Real hand made Irish Crochet lace of antique design. Exceptional value. Price,* $5.00

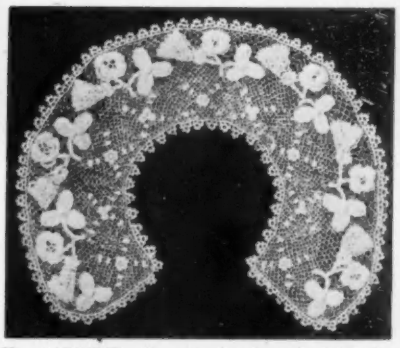


No. 1161**KK**—*The latest novelty in Dutch Collars. Hand embroidered and inserted with real Irish Crochet roses, raised pattern. Collar is edged with fine Valenciennes lace. Jabot to match, of fine tucked linen and real Irish Crochet lace. Set complete*....$4.35



No. 1156 **KK**—*It is impossible to give an adequate idea by illustration or description of the exquisite handicraft in this Dutch Collar. It is elaborately ornamented in heavy raised rose design, real Irish Crochet lace. A beautiful bridal gift. Our price, only*.....$9.50

No. 1159 **KK**—*This Dutch Collar is one of the daintiest and most distinctive of our importations this Spring. The ornamentation is of rose design with raised flowers of perfect workmanship in real hand made Irish Crochet. One of our best values at* $6.75



No. 1157 **KK**—*Genuine hand made Irish Crochet Dutch Collar of exceptionally fine and closely crochet mesh. The petals on the raised rose design are exquisitely worked. Worth double our price*.....$7.75

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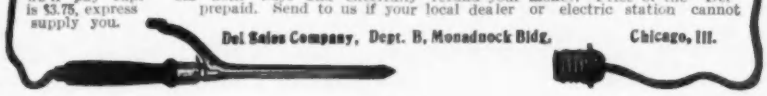

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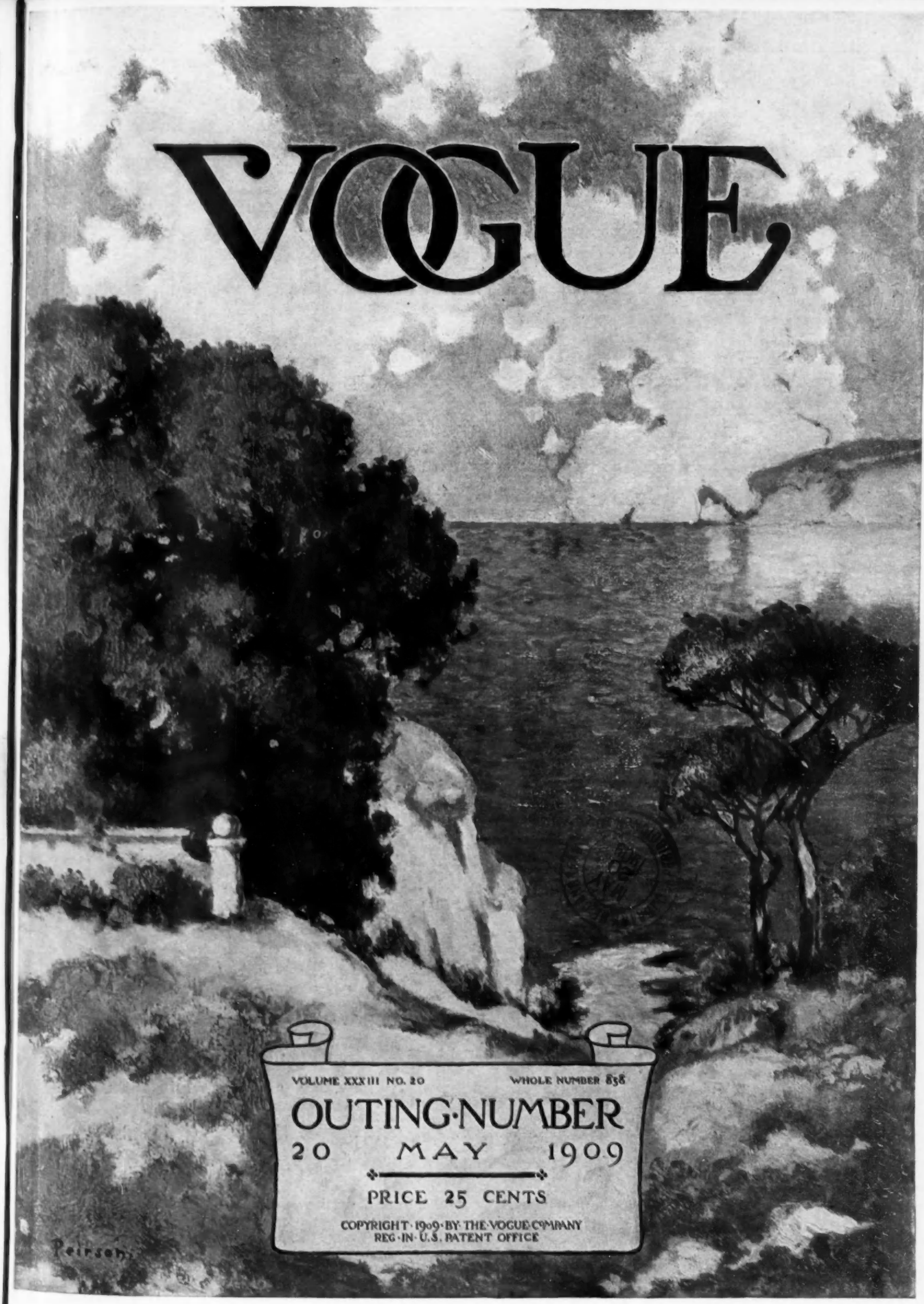

VOLUME XXXIII NO. 20 WHOLE NUMBER 858

OUTING·NUMBER

20 MAY 1909

PRICE 25 CENTS

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